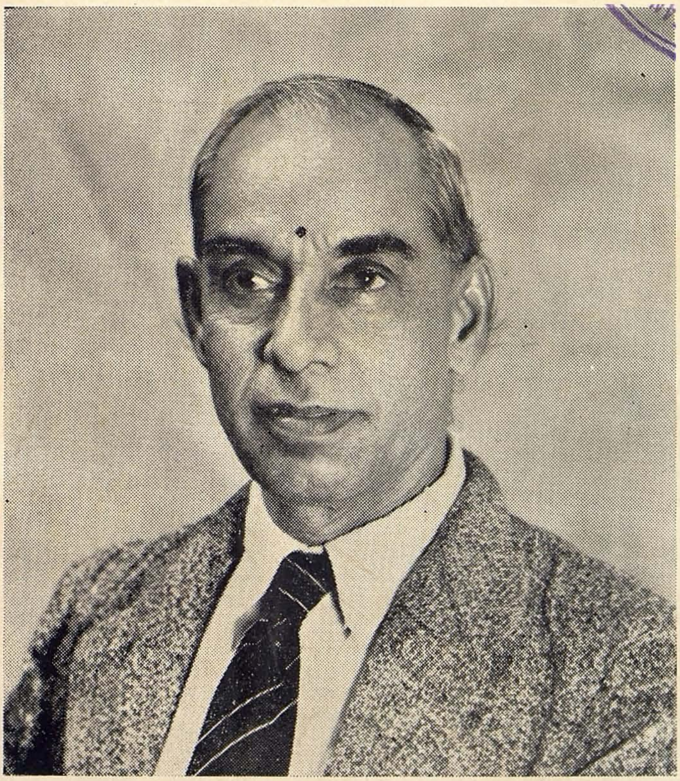
Sri E. Krishna Iyer's Shashtiabdapurthi Commemoration Volume



PRESENTED TO

SRI E. KRISHNA IYER

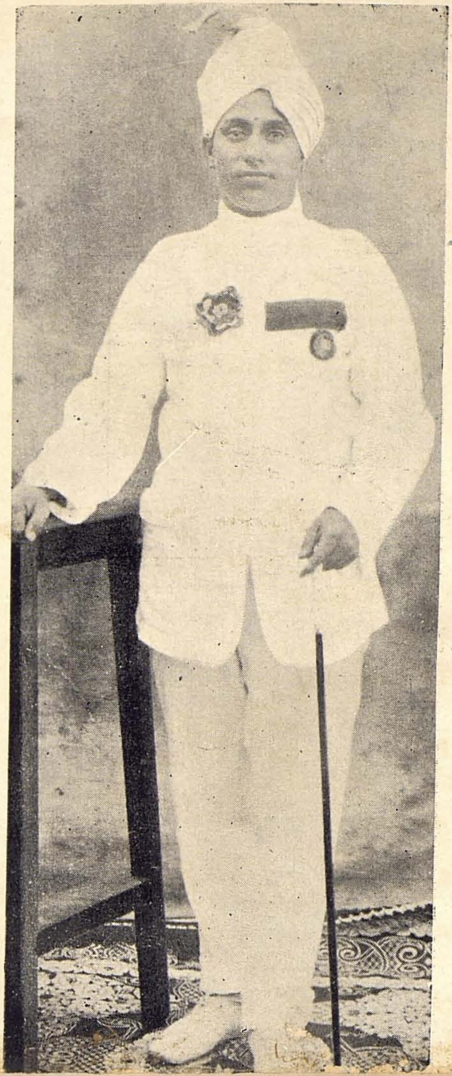
on 12th September 1957

1647

Sri E. Krishna Iyer
as a College Student
&
a leader of the
Madras Students' Convention
from 1916 to 1919.

Left: Sri E. Krishna Iyer
as a Law graduate in 1921.

Right: Sri E. Krishna Iyer
as a Vice-Captain of the Volunteer
Corps of the Madras Session of the
National Congress 1927.



Sri E. Krishna Iyer's Shashtiabdapurthi Commemoration Volume

PRESENTED BY

THE SHASHTIABDAPURTHI CELEBRATIONS COMMITTEE

TO

Sri E. KRISHNA IYER

(in commemoration of his Shashtiabdapurthi and in appreciation of his Services and Sacrifices for National Freedom, Civic Welfare and Art Development)

on the occasion of Bharathi Festival on 12th September 1957

IN CO-OPERATION WITH

THE BHARATHIAR SANGAM, MADRAS.

Sri E. Krishna Iyer's Shashtiabdapurthi Celebrations Committee

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Sangita Kalanidhi Maharajapuram Viswanatha Iyer

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Smt. Srimathi
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Sri P. Sundararajan
,, Jamadagni Naicker

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Some Opinions about Sri E. Krishna Iyer's Book

"PERSONALITIES IN PRESENT DAY MUSIC"

Published in 1933

The late M. Romain Rolland of France:—I have read with interest your book "Personalities in Present Day Music." You have opened there a new avenue in Indian Musicology and I hope your example will be followed.

Sri C. Rajagopalachariar:—"The more I have known you and your writings, the more I admire your gentleness and sense of proportion not only between the past and the present but also among all things that make up a harmonious whole. Your sketches have a further lesson and utility. They show the manner in which refined criticism should be shaped, the keynote of which is charity in the highest sense of the term without which criticism only causes pain without serving."

The late S. Satyamurti:—"Biography is a new art in India. Personal sketches as you have written are rare. I am glad therefore to welcome your publication". ..."I feel absolutely confident in saying that these sketches are the result of a deep knowledge and sympathetic insight into the subjects of these sketches. The sketches are informed with not only knowledge and sympathy but also imagination; nor have you hesitated to criticise them wherever you felt criticism was deserved. Your introduction is a very valuable part of the book."

INTRODUCTION

Blessed is the man who completes his 60 years of age in India. It is an auspicious land mark in a man's life. A Hindu celebrates it in a religious function. If in addition to the usual religious rites, a public function also was felt as necessary to celebrate the Shashtiabdapurthi of Sri E. Krishna Iyer in a fitting manner, it was because of the recognition and honour long overdue to him, for the great services and sacrifices that he has made for well over 30 years, for the cause of national freedom, civic welfare and development of art and culture.

Rare indeed have been the pioneers who, like Sri Krishna Iyer, realised early enough the great value and importance of India's art and culture, as much as political freedom and economic improvement, for national regeneration and welfare. Few have slaved so selflessly with single-minded devotion as he, for the revival, revitalisation and popularity of many of the forgotten arts even before the dawn of political freedom. Few again have had to face as much odds and prejudices as he in the process and to sacrifice their all and suffer in life to achieve their objects. Many indeed have been the fields of Sri Krishna Iyer's activity; and yet he was able to achieve substantial results in whatever he undertook for the good of the country and its people. Hence he and his services and achievements are valuable assets to the country. As such they are a source of inspiration for others.

No wonder there has been a wide-spread desire, and many among the public were waiting too, for a suitable opportunity to give public expression to their sense of love, esteem and gratitude to Sri E. Krishna Iyer for all that he has done for the country and its art. Friends in North India and Ceylon too were keen about it.

All the same, the actual organisational work for the public celebrations had to be started rather late. Because, for one thing, in his pre-occupation with the huge 2nd All Madras Folk Dance Festival in the City in May last, Sri Krishna Iyer perhaps forgot all about his 61st birthday. When Sri Mohan Khokar, Head of the Department of Dance in the Baroda University, reminded him about it and pressed for a public celebration, Sri Krishna Iyer did not seem for some time to be keen about it. Perhaps, he thought of confining the celebrations to a modest religious function. As a long standing and close friend and co-worker of his in the political and art fields, I sensed the wide-spread public feeling and desire. I moved in the matter and consulted a few prominent persons in the City. All of them enthusiastically supported me and offered their co-operation to arrange the public celebrations in a fitting manner. A. Citizens' Committee was hurriedly formed for the purpose. Dewan Bahadur Sri K. S. Ramaswamy Sastriar and Sangita Kalanidhi Maharajapuram Viswanatha Iyer readily agreed to be its Chairman and Vice-Chairman respectively.

The Committee originally proposed to arrange for a public function on the 8th August 1957, the very day of the Shashtiabdapurthi and to felicitate Sri Krishna Iyer through speeches by prominent representatives of the different fields of public life in which Sri Krishna Iyer himself had played a part and to honour him by the presentation of an address and a Shield of Honour. But North Indian friends like Dr. Charles Fabri, the Art Critic of the 'Statesman', Delhi and Sri Mohan Khokar of Baroda strongly suggested the publication of a commemoration volume also as one of the best means of honouring Sri Krishna Iyer. Though we hesitated about it at the outset, for want of sufficient time to gather materials for it, we moved in that matter too. To our agreeable surprise, a large number of prominent persons from different walks of life readily contributed articles on the varied activities of Sri Krishna Iyer and sent warm messages of good wishes for him and the function.

But it was found too late to get all the matter printed and got up in an efficient manner for the souvenir to be released and presented on the 8th August itself. The Committee did not like to rush all the matter through print at the risk of spoiling it. A few friends wanted some more time also to send articles. Under these circumstances, the Committee decided to postpone the publication and presentation of the souvenir to a later day. Sri Krishna Iyer,

having been one of the earliest to popularise Poet Bharathi's songs by his own singing of them in public, the Committee thought it would be appropriate to present the souvenir during the Bharathi Day celebrations on the 11th and 12th September 1957. The executive of the Bharathiar Sangam also welcomed the idea and agreed to it.

The Celebrations Committeee is happy that the public function on the 8th August proved to be a great success. The Vani Mahal, in which it was held, was full to the brim with people belonging to different walks of life, including a considerable number of the elite of the City. We are thankful to Sri C. Subramaniam, Minister for Finance, for having presided over the celebrations and conducted the proceedings in a dignified manner. Felicitations were offered by distinguished persons representing the political, civic and art fields. An address and a Shield of Honour were presented to Sri Krishna Iyer on behalf of the public. We were deeply touched by the warmth and spontaneity of feeling and appreciation for Sri Krishna Iyer that emanated from all the speakers and the audience.

As a part of the celebrations, we are releasing and presenting the souvenir now. It contains about 100 messages and 30 articles from persons in different walks of life, giving out much interesting information about the varied activities of Sri Krishna Iyer and sidelights about many things, which are either forgotten or not as well known to the public as they ought to be. It contains also a report of the proceedings of the public function of 8th August 1957, the address presented to Sri Krishna Iyer and also a beautiful poem (true to facts) contributed by the famous Namakkal Kavi Ramalingam Pillai. 27 photographs on art plates, illustrating the various stages of the life and activities of Sri Krishna Iyer, add to the attractiveness of the souvenir. As such it provides interesting; reading and on behalf of the Celebrations Committee, I commend it to all friends and well-wishers of Sri Krishna Iyer and to others of the public also who are interested in him and his work and in the different aspects of national welfare and art development.

The Committee sincerely thanks all donors who have contributed their mite, towards the expenses of the celebrations and all those who have contributed articles and messages to the Souvenir in response to our request.

We are grateful to all the distinguished speakers for their warm speeches of felicitations to Sri Krishna Iyer made on the 8th August 1957. Our thanks are due also to Dr. P. B. Annangarachariar, Jt. Secretary of the Thyaga Brahma Gana Sabha and his collegues of its executive, for having allowed the use of Vani Mahal for the function, free of charge, to all the newspapers and journals which gave due publicity to the celebrations and to all others too who in various other ways co-operated with the Committee in making the celebrations a success.

We are grateful to the Bharathiar Sangam for their co-operation in presenting this Souvenir.

Our thanks are due also to the management of M/s. Giri Press for their whole-hearted co-operation in getting the souvenir printed and got up in a short time.

The public function on the 8th August and the Souvenir clearly prove, that honest and sincere, selfless and long sustained work for public good will some day or other bring deserved recognition and honour.

12th September 1957
MADRAS

Akoor ANANTHACHARI,
Secretary,
CELEBRATIONS COMMITTEE.

Sri E. Krishna Iyer's
Shashtiabdapurthi Celebrations Committee

ADDRESS PRESENTED TO

Sri E. KRISHNA IYER, B.A., B.L.

on 8th August 1957

at Vani Mahal, Thyagarayanagar, Madras

Dear Sir,

On behalf of the citizens of Madras, we, the chairman and members of the Celebrations Committee, offer you our heartfelt felicitations on your 61st birthday in appreciation of all your great services and sacrifices for over 30 years for national freedom, civic welfare and promotion of art and culture.

Though your name is nowadays mostly identified with Bharata Natya on account of your long sustained and valuable work for its renaissance and development, your services in other fields too are no less valuable and important. You were the earliest to popularise the national songs of Poet Subramania Bharathi by singing them inspiringly at public meetings and teaching them to others. You sacrificed your lucrative legal practice and boldly plunged into the historic struggle for political freedom, led the Satyagraha movement and suffered imprisonment twice. As an elected Councillor of the Madras Corporation for ten years, you have earned the admiration and gratitude of the citizens by your unremitting and conscientious work for the civic improvement and welfare of your own division Mylapore and of the City in general. You have also distinguished yourself as an able Journalist from your early life.

Side by side with all these, you have been a well-known pioneer as an actor and dancer, scholar and research worker, organiser and art critic. As a leading actor of the Suguna Vilasa Sabha, the Samskrit Academy, the Secretariat Party and other important amateur associations, you have contributed not a little for the development of the histrionic art. As one of the chief founders of the Music Academy Madras and as one of its Secretaries during its first ten years, you have helped to build it up on strong foundations for the revival, reform and development of classical music.

At a critical time when classical Bharata Natya was about to die out, you were the earliest cultured pioneer to boldly learn it under a great master and expound it before respectable audiences. You fought against odds for its survival and helped to bring in its initial renaissance. By further work you helped to break down the social prejudices against it and prepared the ground for its cultivation by respectable family ladies also. With unabated zest, you have been continuously working for its development and popularity as the chief mission of your life. In the same pioneering spirit you have worked hard for the revival of the great Bhagavata Mela dance-drama form of Bharata Natya and the forgotten Folk Arts of South India.

From your early years your flair for discovering, encouraging and helping deserving talents in music and dance has been unrivalled ; and many are the artistes who have been benefitted by such unselfish service of yours. Above all you have deservedly earned wide recognition as a well informed and incisive, frank and impartial, courteous and constructive art critic. Your famous book "Personalities in Present Day Music" and other numerous reviews and writings on art subjects bear ample testimony to it.

When the Madras State Sangita Nataka Sangam was formed, you were rightly chosen as its first Honorary Secretary by virtue of your unique combination of proved capacity and enthusiasm for organisation on the one hand and wide experience and sound knowledge of the various arts on the other ; and in that capacity you have justified the choice by your untiring and sincere work to make that institution popular and influential.

In short, yours has been a life wholly dedicated to many sided and selfless service for public good in general and for art in particular. Your never failing courtesy and cheerfulness and your suave and unassuming manners without nursing ill will or grievance against anybody, have endeared you to the bosom of one and all who have come into contact with you.

May you be blessed with many more years of healthy life, happiness and useful service.

We remain, Sir,

Madras
8—8—1957

Chairman and Members of the Celebrations Committee.

THE MADRAS CORPORATION COUNCIL

The Mayor of Madras :—

I am forwarding herewith the Resolution of Greetings passed by the Council at its meeting held on the 6th instant. On my own behalf also I am sending my greetings on the occasion of your Shashtiabdapurthy. May Lord Almighty grant you long life for the benefit of your selfless service for the country.

> ' ' This Council felicitates Sri E. Krishna Iyer, B.A., B.L., Advocate, Ex-Councillor, Corporation of Madras and a leading exponent of South Indian Fine Arts like dancing and music, on his Shashtiabdapurthi and wishes him long life and many more years of useful service to the Fine Arts and the Public ' '

ஸ்ரீ ஈ. கிருஷ்ண ஐயரவர்கள்

சஷ்டியப்தபூர்த்தி வாழ்த்து

சென்னை ராஜ்ய ஆஸ்தான கவிஞர்

நாமக்கல் வெ. ராமலிங்கம் பிள்ளை

விடுதலைப்போர் முன்னணியில் நின்றவீரன்;
வீறுதரும் பாரதியின் பாட்டைப்பாடி
சடுதியிலோர் பெருங்கூட்டம் கூடச்செய்து
சத்தியப்போர் சாந்தநெறி சரியாய்ப்பேசி
அடிமைமனம் விட்டொழிய அச்சம் நீக்கி
அனைவருக்கும் சுதந்திரத்தில் ஆர்வம் பொங்கி
இடியொலிபோல் காந்திமகான் பெயரைக்கூவி
எழுச்சிகொள்ளச் செய்ததொண்டன் இவனேயாகும்.

நிதிநலத்தில் மிகக்குறைவை நினைத்திடாமல்
நீதிமன்ற வக்கீலாம் தொழிலை நீத்தான்;
மதிநலத்தில் யாரென்ன குறை சொன்னாலும்
மறுபடியும் தொழில்நடத்த மறுத்துவிட்டான்;
பொதுநலமே பூஷணமாய்ப் பூண்டுநின்றான்;
பொறுமையுடன் வறுமையையும் போற்றிக்கொண்டான்;
துதிபெறுமோர் ஆசையில்லாக் கர்மயோகத்
தூயமனத் தொண்டனெனத் துலங்குகின்றான்.

மங்கிநின்ற சங்கீதம் மணக்கச் செய்தான்;
மறைந்துநின்ற நாட்டியத்தை விளங்கவைத்தான்;
பங்குகொண்டு நாடகத்தில் வேடந்தாங்கிப்
பரிமளிக்கச் செய்துவைத்தான் அரங்கம்தன்னை;
சங்கமெனப் பலகலைக்கும் சபைகள் கூட்டி
சாஸ்திரத்தை விளக்குகின்ற சர்ச்சைசெய்தான்;
எங்கும் இன்று இளம்பெண்கள் ஆடிப்பாடி
இன்பளித்தல் இவனுழைப்பின் பயனே என்போம்.

அலைகொள்ளும் மனக்குரங்கை அடங்கச் செய்து
ஆனந்த மேலீட்டின் அமைதிகூட்டி
நிலையின்பத் தெய்வத்தை நினைக்கத்தூண்டும்
நீர்மையுள்ள சங்கீதம், நிருத்தம், என்னும்
கலையின்பம் தருகின்ற களிப்பையல்லால்
மற்றெதையும் இன்பமெனக் கருதமாட்டான்
விலையென்று தனக்கெதையும் விரும்பிடாத
விழுமியனும் ஈ. கிருஷ்ண ஐயன் மெய்யே.

அன்புவழி இன்னதென அறிந்த நல்லோன்;
அருள்சேர்ந்த செயல்களுக்கே ஆர்வமுள்ளோன்;
துன்பமுற நேர்ந்தவர்கள் எவர்க்கானாலும்
துணைபுரியத் துடிதுடிக்கும் தூய நெஞ்சன்;
இன்பமுகம் மாறாத இனிய சொல்லன்;
ஈ. கிருஷ்ண ஐயரெனும் எமது நண்பன்
தென்புடனே கலையறிவைத் திகழச்செய்யும்
திருப்பணிக்காய் நீடூழி வாழவேண்டும்.

நாமக்கல்
8-8-1957

வெ. இராமலிங்கன்.

श्रीरामजयम्

DHARMA SEVA SANGAM, TRIPLICANE.

Sri LAKSHMINARAYANA SASTRI, *Secretary.*

திருவல்லிக்கேணி தர்ம சேவா சங்கம்

ஸ்ரீ லக்ஷ்மீநாராயண சாஸ்திரியார், செயலாளர்.

धर्मसेवासंघस्य मङ्गलाशासनम् ॥

श्री कृष्णो द्विजवीरलोकमहितः स्वातन्त्र्य दाह्योज्वलः
नाट्ये नर्तनकेळिहास्य कुशलः सर्वानुकूलः सुधीः ।
प्राप्ते षष्ठितमाब्द शोभन दिने पूर्णो यथा चन्द्रमाः
रोहिण्या सह कान्तया बहुविधां शोभां दद्त् सर्वदा ॥

सोयं भूसुर वेदघोष निनदैः भूयो महान् शोभतां
दांपत्ये सुखमेधतां अनुदिनं मार्कण्ड दिव्यायुषा ।
इत्थं कैरविणी निवास सुहृदां सद्धर्म सेवा सदः
आशीर्मङ्गलमातनोतु यशसा शक्रेण तुल्यां श्रियम् ॥

❋

SRI MELATUR BALU BAGHAVATAR

Sangita Vidwan and Bhagavata Mela Natyacharya

ஸ்ரீ மிலட்டூர் பாலு பாகவதர்

சங்கீத வித்வான், பாகவத மேள நாட்டியாசாரியார்

कृष्णार्य षष्ठ्यब्दपूर्ति महोत्सवः निर्विघ्नतया सर्वजनानन्दकरः भूयात् इति श्रीमन्तं भगवन्तं नरहरिं बालसुब्रह्मण्योहं प्रार्थयामि ।

स्वस्ति

अद्यसर्वे वयं श्रुत्वा कृष्णार्यस्याभिषेचनं ।
षष्ठिवर्षान्तिमदिने हृष्यामो हर्षपूरिताः ॥
तद्गुणान्वर्णितुंशक्तः किंचिज्ञोऽहं सुविस्तरान् ।
तथापियन्मे मनसा ज्ञायते तद्वदाम्यहम् ॥
यथाजलधरं दृष्टवा नृत्यन्ति हि शिखण्डिनः ।
तथैव सुकलाभिज्ञाः हृष्यन्ते कृष्णदर्शनात् ॥
भारताख्य कलां लोके बोधयामास निद्रितां ।
कृष्णार्याख्य सुधीः काले कलोद्धरण कांक्षया ॥
जीवन्सर्वजनानन्दं कुर्वन्लोके शतंसमाः ।
कृष्णार्योजयतां नाट्य कलाभिज्ञस्सतां मतः ॥

MESSAGES

Sri Kanchi Kamakoti Pitadhipathi Jagadguru Sri Sankaracharya Swamigal :

The Manager of Sri Sankaracharya Swamigal Mutt, Kancheepuram has written to say that on the invitation for the Shastiabdapurthi celebrations being placed before the Maha Sannidhanam, he was asked by the Jagadguru to convey his blessings and prasadam to Sri Krishna Iyer for the welfare of the latter and his family.

Sri Swami Sivananda, *Founder President, The Divine Life Society, Rishikesh.*

I am happy to share with your good self and other members of the Shastiabdapurthi celebration Committee, my sincere feelings of regard and respect to the person of Sri E. Krishna Iyer.

There is no doubt that Sri E. Krishna Iyer, as a public worker for the past more than thirty years, has immensely contributed for the country's progress in all fields, particularly in the field of journalism, music and dance, politics and other walks of life leading to the revival of India's Art and Culture. But till now all that he has done is for the realisation of dharma, artha and kama as enjoined in our ancient scriptures. According to the traditional teachings of these scriptures, the average life of one hundred years allotted to man, has to be utilised for the attainment of the four purusharthas in life of which the first three—dharma, artha and kama—are linked up with the three orders of life, i. e. Brahmacharya, Grihastha and to some extent Vanaprastha also, whereas the gold of human life—complete liberation or Moksha from the cycle of birth and death - could be attained only through renunciation or Sanyas............ Now that Sri E. Krishna Iyer has already fulfilled the three purusharthas successfully, he must also try to achieve the last objective of moksha in this very birth itself...............May the Almighty Lord Shower His choicest blessings on Sri E. Krishna Iyer and all members of his household and bestow on them all Vidya, Tushti, Pushti, Shasti and Divine Aiswaryas.

Herewith Prasad forwarded.

Dr. S. Radhakrishnan, *Vice-President, Indian Union.*

I am glad to know that you propose to celebrate the Shastiabdapurthi of Sri E. Krishna Iyer whose contributions to the world of art are well known. May he live long.

Sri V. V. Giri, *Governor of Uttar Pradesh.*

I am glad you are celebrating the Shastiabdapurthi of Sri E. Krishna Iyer. I had always great admiration for his qualities of head and heart. He is one of those in our country who made sacrifices without caring for publicity. If he had stuck up to his profession of law he would have attained great riches in life. But from the very beginning his bent was one of sacrifice and suffering for securing independence for the country. His interest in the field of art was as great as his interest to secure political freedom. I am glad friends here and abroad have realised his greatness.

I wish Sri E. Krishna Iyer, long life, happiness and prosperity and I do hope he will finish his century and give the benefit of his service to the country and humanity.

Shri Sri Prakasa, *Governor of Bombay.*

I thank you for your kind letter of July 27, and should like to join you in offering my felicitations to Sri E. Krishna Iyer on the auspicious occasion of his celebrating the completion of 60 years of his useful life. You will please convey to him my very best wishes for all health and happiness, and continued service to the Cause.

It is good of you to have remembered me and recalled old associations. I am duly grateful.

Sri A. J. John, *Governor of Madras.*

The Private Secretary to the Governor of Madras has written to say :—

" The Governor has asked me to convey his good wishes to Mr. E. Krishna Iyer for his long life, prosperity and continued services to the cause of art in our State, on the occasion of his Shashtiabdhapurthi celebrations. "

Dr. N. Kanungo, *Minister of State, Government of India, New Delhi.*

Though eternal change is inherent in creation, it is only the few sensitive spirits who are able to realise the significance of its dynamism. It is the privilege of a very few persons with developed capacities to render such significant contributions as mark the beginning of a new epoch. In my estimation, Sri E. Krishna Iyer is one of such persons.

At a period when nearly three generations of Indians had passed through a system of formal education which had no roots in the tradition of our country and the traditions themselves had progressively stagnated, Sri E. Krishna Iyer's efforts have enabled many like me to rediscover themselves and their India.

Lack of sensitiveness in aesthetic perception and incapacity to develop an urge for refinement are signs of decadence. A society which throws up men who do not hesitate to sacrifice their careers for correcting these tendencies has inherent vitality which arrests the slide of decadence. Those who sacrifice and suffer do not expect any other reward except the satisfaction that future generations will be the beneficiaries.

Dr. C. P. Ramaswamy Iyer.

I am in receipt of your letter of the 8th instant and I am in entire agreement with the move to accord recognition to the public service rendered by Sri E. Krishna Iyer.

Sri K. Santhanam, *Chairman, Finance Commission, New Delhi.*

After independence it became the duty of every patriotic public worker to choose some line of constructive activity in the building up of free India. Sri E. Krishna Iyer chose the revival of folk dances and folk songs as his special field. His passion for music and dancing is well known and the line he has chosen has an important part to play in the growth of Tamil Nad. I have great pleasure in offering my felicitations to him on the occasion of his 61st birthday.

Sri C. D. Deshmukh, *Chairman, University Grants Commission, New Delhi.*

Srimathi Durgabai Deshmukh and I wish to associate ourselves fully with the felicitations to Sri E. Krishna Iyer, a gifted artist and patriot. May he live long to serve the country.

Sri E. M. S. Nambudripad, *Chief Minister of Kerala.*

I am glad to learn that arrangements are being made to felicitate Sri E. Krishna Iyer on his 61st birthday. All who know Sri E. Krishna Iyer, know him for his talent in music. His 61st birthday will therefore evoke in them all, feelings of love and admiration for him. They will all wish that he lives many more years and contribute his share in the further development of our cultural life. I, for my part, have further pleasure in associating myself with the function, though unable to be present personally on the occasion, since I recall with pleasure the few months we were together in Vellore Jail 25 years ago. I had also the occasion recently to meet him and see how he is interested in the development of folk music when he came to Kerala with a special mission to acquaint himself with the various folk songs still prevalent in Kerala. I wish the function all success.

Sri M. Bhaktavatsalam, *Home Minister, Madras.*

Sri E. Krishna Iyer is a born artist and patriot. He is a good friend and a discerning critic. His services to the country are invaluable. And his sufferings have been great. I wish him long years of happiness and prosperity.

Sri C. Subramaniam, *Finance Minister, Madras.*

Sri C. Subramaniam, Minister for Finance, is very glad to learn that the 61st birthday of Sri E. Krishna Iyer will be held on the 8th August 1957 and that a souvenir is being printed on this memorable occasion. He wishes Sri Krishna Iyer all prosperity and long life.

Dr. U. Krishna Rau, *Speaker, Legislative Assembly, Madras.*

I am happy to learn that a few friends of Sri E. Krishna Iyer are organising a public function to felicitate him on his 61st birthday and are bringing out a Souvenir in this connection, I would like to pay my tribute to the good public work that Mr. E. Krishna Iyer has done. I have worked with him in many fields for many years and I can testify to his sincerity and enthusiasm. As a civic worker his desire to help the poor and needy was very sincere. In the field of Arts and Dance he is an expert and his views are always heard with respect.

May he live for many more years in good health and serve the country.

Dr. P. V. Cherian, *Chairman, Madras Legislative Council.*

I was very interested to hear that a public function would be held on 8th August to celebrate the 61st birthday of my old friend Sri E. Krishna Iyer. I know Sri E. Krishna Iyer for a very long time and I am one who has always admired his activities in various fields in our country, particularly in the field of art. He has sacrificed considerably and so deserves all respect and regard. I wish Sri E. Krishna Iyer many more years of happy and useful life.

Sri K. N. Srinivasan, B. A., B. L., *Mayor of Madras.*

I am glad to receive your communication regarding the 61st Birthday of Sri E. Krishna Iyer. Sri E. Krishna Iyer belongs to the old band of Congress workers of South India. He is an unostentatious public worker. He is a popular figure in the artistic field. He is a good exponent of Dancing. He did very valuable services for the improvement of Mylapore Division as its Councillor. It is proper that we should celebrate his 61st birthday in a fitting manner.

Sri M. Patanjali Sastriar, *Former Chief Justice, Supreme Court.*

I am glad to learn that the Shastiabdapurthi of my old friend Mr. E. Krishna Iyer is going to be shortly celebrated, and I have great pleasure in availing myself of the auspicious occasion to pay him my sincere tribute of appreciation and regard.

Years ago when Mr. Krishna Iyer was working in my chambers as an apprentice at law, I had no knowledge of his attainments in the field of Music and Dance until, one evening, I was amazed to find him giving a superb Bharata Natya performance in the role of Malavika in the Victoria Public Hall where the Suguna Vilasa Sabha, the premier dramatic association in Madras, was putting on boards the well-known play of "Malavika Agnimitra" of Kalidasa. Dressed in glittering female costume and executing movements of great feminine delicacy and grace as if to the manner born, E. Krishna Iyer burst upon me as a vision of beauty which still lingers in my memory. Since then, he has attained fame as the poineer exponent of Bharata Natya in this part of the country, and it was a matter of special gratification for me to present to him the Madras Music Academy's Award of Merit and Honour for his attainments and services in that field, at a recent *Sadas* of that body.

Mr. E. Krishna Iyer has also to his credit a no mean record of public service especially to the cause of national freedom. He sacrificed his career at the Bar and cheerfully threw himself into the hazardous Satyagraha movement in response to Gandhiji's call that the road to India's freedom lay through the gateway of his Majesty's prison and he was twice sentenced to imprisonment. But, unassuming and publicity shy, he never sought any kind of *quid pro quo* for his unostentatious sacrifice and suffering after the country attained freedom. His modest and sensitive nature turned away from aggressive party politics and he pursued his fruitful endeavour in more congenial fields.

I cordially wish Mr. E. Krishna Iyer many happy returns of the day.

Sri Justice T. L. Venkatrama Iyer, *Judge, Supreme Court.*

Sri E. Krishna Iyer has devoted his whole life to the cause of art and in particular, of Bharata Natyam. That glorious art had fallen into disrepute by reason of its association and if today it has been rescued from oblivion, it is due to a large extent to the labours of Sri E. Krishna Iyer and of Srimathi Rukmini Devi. I remember how the attempts of Sri E. Krishna Iyer to introduce Bharatanatyam in the Music Academy met with opposition from most of us. But he struggled on and today it is universally recognised that our Culture is incomplete without Bharatanatyam. Sri E. Krishna Iyer was for a long time the Secretary of the Music Academy during its early years and he and Mr. S. Rajagopalachariar contributed greatly to the fostering of that institution which today occupies the pride of place among institutions devoted to art and music. Sri E. Krishna Iyer has also considerable experience in acting and there was more than one Sanskrit drama staged by the Suguna Vilasa Sabha in which both of us had parts.

I join with you all in felicitating him on his attaining the 61st year and wish him a long and useful span of life.

A Section of the Volunteer Corps of the Madras Session of the National Congress 1927 'with Sri E. Krishna Iyer as a Vice-Captain and with Smts. Kamala Devi Chattopadyaya, Rukmini Lakshmipathi, Krishna Bai, Kameswari and others.

Inauguration of the All India Music Conference 1927 at Madras by Sir C. P. Ramaswami Iyer—Sri E. Krishna Iyer was one of its Organising Secretaries.

The Great Natyacharya
Melatur Natesa Iyer
Guru of Sri E. Krishna Iyer
in Bharata Natya.

Sri E. Krishna Iyer
in 1927

Sri E. Krishna Iyer in female costume in a pose in Cosmic Dance interpreting 'the Joy of Creation', in Bharata Natya technique in 1927.

Sir M. Venkatasubba Rao, *Former Judge, High Court, Madras.*

I am glad to learn that the Shashtiabdapurthi of Mr. E. Krishna Iyer will be celebrated shortly. For some decades he has been active in furthering the cause of music and dancing. Besides being a discerning art critic, he is himself a reputed musician and skilled in the art of dancing. Indeed, his is a great name in the world of art and culture.

My wife joins with me in offering him our heartiest felicitations and our very best wishes on this auspicious occasion. We wish him a long life, happiness and prosperity. May he continue to render devoted service to the cause so dear to his heart. That is our fervent prayer.

Sri P. V. Rajamannar, *Chief Justice, High Court, Madras.*

I thank you for your invitation to the public function to felicitate Sri E. Krishna Iyer on his 61st birthday on the 8th instant. For personal reasons I will not be able to be present, but I send my very best wishes for the success of the function. I have known Sri E. Krishna Iyer and all that he has done for Bharata Natya in particular and for Indian Culture in general. I hope God will give him long life and health to continue his good and useful work.

Sri Justice A. S. P. Iyer, *Judge, High Court, Madras.*

Mr. E. Krishna Iyer has been a Soldier of Humanity in the cause of Culture, especially in the realm of Music and Dance. He has dedicated his life to these worthy arts, the glory of India, and dragged them out of the ruts into which they had fallen thirty years ago. All lovers of India have to be grateful for his immeasurable service in this direction. I wish him all possible felicity and a glorious future in the cause of India's Cultural Renaissance. May he live to celebrate his Satabhishekam and see by then an army of fellow-workers in the field.

Srimathi Rukmani Devi, *Director, Kalakshetra, Adyar, Madras.*

It is with great pleasure that I learn of the celebration of Sri E. Krishna Iyer's 61st birthday. I wish him many years of happiness and health so that he may continue his services to our country. I have known Mr. E. Krishna Iyer for many years and I know of no other who has given himself more whole-heartedly to Art. When I first thought of learning Bharata Natya, one of the persons I consulted was Mr. E. Krishna Iyer and he showed so much interest in my learning the Art and was extremely helpful to me. It is never too much trouble for Mr. E. Krishna Iyer when it comes to any work connected with dance or music. I remember his coming and teaching Bharatiar's songs to students in the National High School, founded by Dr. Besant and Dr. Arundale at Adyar. It was only later that I discovered about his having learnt the dance himself. I have always been an admirer of his many fine qualities, among which one of the most outstanding is his lack of ill-feeling towards anyone. Whatever work he undertakes is done with extreme enthusiasm; and when he was appointed Secretary of the Sangita Nataka Sangam he took it up with so much love for the work that I can only say with sincerity that I am deeply grateful for his splendid service. I wish Mr. E. Krishna Iyer long life and may all blessings be upon him.

Dr. (Mrs.) S. Muthulakshmi Reddi, *Director, Avvai Home and Ashram.*

Thanks for your invitation to the Shashtiabdapurthi celebrations of Sri E. Krishna Iyer. His life has been devoted to a worthy cause. He has done a great service to South Indian Art of Bharata Natya by regenerating and restoring it to its original purity and dignity. More so, it has become a popular art not only in every household but also in all educational institutions. Kindly convey to him my good wishes for his health and long useful life.

Dr. Charles Fabri, *Art Critic, The Statesman, New Delhi.*

Occasionally it happens that a man achieves by sheer, dogged perseverance what others, less determined, would give up as a lost cause.

And occasionally it also happens that these devoted men, sacrificing so much for a " lost " cause, remain unsung.

The man who did the miracle of winning such an unsung battle, is often forgotten ; others, lesser men, take the credit for what he, the devoted soldier, had achieved.

We should, hence, all take pride in the victory of E. Krishna Iyer.

Not all is lost, not all hope deferred, when a man can look back on sixty years, and say with pride, " I have done this ".

And we too, paying our homage to E. Krishna Iyer today, may take pride in the fact that a " lost " cause can be won, that not all human endeavour for these lost causes is always in vain, and that it is worth fighting a good fight.

Prudery and prejudice, narrow-mindedness and bourgeois respectability all ranged themselves against him, in a country steeped in tradition, closed to the nobler aspects of a noble art, when the Anti-Neutch movement made him turn his whole attention to the classical dances of India.

It is a marvel that he has succeeded, a marvel for which we all feel deeply grateful.

I salute a great fighter for a great cause.

Sri R. C. Mehta, *Principal, College of Indian Music, Dance and Dramatics, Baroda.*

I am indeed happy to join the committee in offering my warmest felicitations to Sri E. Krishna Iyer, on his 61st birthday. He has done most valuable pioneering work in the revival of Indian Dancing, more particularly the Bharata Natyam or the Sadir Nauch. All these years he has focussed our attention on the more important aspects of our indigenous culture. We all should feel grateful to this great Missionary, and this is the right occasion. Let me take this opportunity to announce that Sri E. Krishna Iyer's lectures on "Bharata Natya and Dances of Tamil Nad" delivered at this College on 14, 15 and 16 February 1956, are being published by us and possibly within a fortnight the book will be completed by the University Press. The publication almost coincides with the author's Shashtiabdapurthi celebrations, and, I am sure, this announcement will add to the happiness which we all feel on this occasion.

Sri T. M. Narayanaswamy Pillai, *Vice-Chancellor, Annamalai University.*

May I take this opportunity to associate myself with the Celebration Committee in giving expression to the esteem and love in which Sri E. Krishna Iyer is held all over India especially in the South by all sections of the public, lawyers, artistes, journalists, politicians etc.

His services to the field of journalism as Editor of "New Age" in 1934 and Associate Editor of "The Free Press" of Madras and Magazine Editor of the "Indian Republic", his interest in the All-India Khadi Exhibition, his exposition of classical Bharata Natya, his histrionic talents, his part in the birth of the Music Academy, and in the revival of Bommalattam and Poikal Kudirai Attam have earned for him the well-merited title of "Bharata Kala Ratnam".

I am only sorry that I am not able to be present and associate myself personally on the happy occasion of his 61st birthday; but I offer my hearty congratulations to Sri E. Krishna Iyer and pray that he may be blessed with many more years of life so that he may shine as a beacon light in the field of politics, journalism and art.

Sri S. Govindarajulu, *Vice-Chancellor, Sri Venkateswara University, Tirupati.*

I am happy to know that Sri E. Krishna Iyer's Shastiabdapurthi is being celebrated. I have known him for many years. His services to Art are fittingly remembered today and appreciated. We have yet to find an adequate place of honour for our Art Critics. One branch of our education which has yet to make a beginning is appreciation of art. It is not everyone that can create artistic things or sounds, but it should be possible for every educated person to develop some conception of beauty. It is for this purpose we want a large number of people like Sri E. Krishna Iyer to help the young to understand Art and provide themselves thereby with some of the pleasures which make them human beings. I offer my good wishes to Sri E. Krishna Iyer and wish him long life.

Sri K. Venkataswami Naidu, B. A., B. L.,

I am very glad to hear that you are celebrating Sri E. Krishna Iyer's 61st birthday. I worked with him for many years in the Corporation and elsewhere. He did many good things in the Corporation for which he will be remembered.

For the art of "Dancing" he did wonderful work. Today if in every household children and women are learning Bharata Natyam, we must remember Mr. Krishna Iyer's pioneering work in this behalf. He was besides a good actor.

I wish the function all success and I pray God that Sri E. Krishna Iyer will live long and do further useful service to the country.

Sri S. Venkateswaran, *I.C.S., Member, Board of Revenue & Vice-chairman, Madras State Sangita Nataka Sangam.*

Sri E. Krishna Iyer fully deserves to be honoured in the manner proposed by the Committee. Not only South India, but the whole of India is under a deep debt of gratitude to him for his revival of Bharata Natya and for establishing it in the cultural world as one of the foremost arts worthy of practice by the elite of society. He is one of those responsible for the renaissance in Indian music, dance and drama and for the widening circle of the people in Madras State who are deeply interested in the maintenance and development of this precious part of Indian culture.

As Vice-Chairman of the *Madras State Sangita Nataka Sangam*, I must pay a special tribute to his work as the Sangam's first Secretary. The Sangam has been lucky in having him as its Secretary during its formative period. He has been working hard and almost single-handed for achieving the objectives of the Sangam. His infectious enthusiasm and organising capacity, and the respect with which he is held by all including our eminent artistes, have been invaluable to the Sangam. May he be spared for many many years to come and enabled to work unceasingly and vigorously for the cause of Indian music, dance and drama.

Sri Rajaram Rajah Sahib, *Senior Prince, Tanjore Palace.*

It gives me great pleasure to offer my best congratulation to Sriman E. Krishna Iyer on his sixty first birthday. I have known him and his services for the cause of Bharatanatya for a long time. When the art was in a state of decline it is he who in fact revived and revitalised this branch of the fine art. It was a period when Bharatanatya ceased to find a place in the homes of respectable and noble families, due to white man's influence. The heyday of classical dance so assiduously patronised and nourished by such great Rulers like Maharaja Sarfoji, his great father Tulaja Rajah and Maharaja Swati Thirunal of Travancore is over. The respect and appreciation that is due to this noble art was not given for some decades in the past. To restore Bharata Natya to its original place if not to its original glory and to change the outlook of the public in respect of Bharata Natya's place in the social and cultural life of the people, Sriman E. Krishna Iyer devoted his entire life and energy and I may, with certain amount of force, say that he indeed achieved his object.

I pray God that Sri E. Krishna Iyer may be spared for many more years to come to serve the cause of Bharata Natya.

Sangita Kalanidhi Mysore Vasudevacharya.

I am very happy to learn that a public function has been arranged to celebrate the 61st birthday of Sri E. Krishna Iyer who has done yeoman service in the cause of art and artists and who himself is an artist of a very high standard. If the art of Bharatanatyam is to-day enjoying a place of honour in our Society, it is in no small measure due to the efforts and personal secrifice of artists like Sri E. Krishna Iyer. May God bless him with health, happiness and long life. I wish the function a great success.

Sangita Kalanidhi Karaikudi Veena Sambasiva Iyer.
சங்கீத கலாநிதி காரைக்குடி வீணை சாம்பசிவய்யர்

ஸ்ரீமான் ஈ. கிருஷ்ணய்யர் அவர்களுடைய பலவிதப்பட்ட சேவை, மேதைத் தன்மை, இன்னும் நம் நாட்டுக் கலைகளின் வளர்ச்சிக்காக எடுத்துக்கொண்டுவந்த ஒவ்வொரு பிரயாசை, இவைகளெல்லாம் யாவரும் அரிந்ததே. அவருக்கு என்னுடைய வாழ்த்துக்களை சமர்ப்பித்து விடவேண்டுமென்று கேட்டுக்கொள்ளுகிறேன். பொதுவாக இம்மாதிரி செயல்களினால் நமது நாட்டுக் கலைஞர்களை ஊக்கப்படுத்துவதுடன் கலைகளையும் மேன்மேலும் பிரகாசிக்கச் செய்வதேயாகும் என்று நான் கருதுகிறேன்.

Sangita Kalanidhi Marungapuri Gopalakrishna Iyer, *Violin Vidwan.*
சங்கீத கலாநிதி மருங்காபுரி கோபாலகிருஷ்ணய்யர் – *பிடில் வித்வான்.*

தாங்கள் சுயநலம் கருதாமல், தியாக புத்தியுடன், நாட்டிற்கும், சங்கீத நாட்டியக் கலைகளுக்கும், மற்றுமுள்ள ஜீவகாருண்ய விஷயங்களுக்கும் 61-வது வயது வரை தங்கள் வாழ்நாட்களைப் பயன்படுத்தி இருக்கிறீர்கள். எல்லாம் வல்ல இறைவன் தங்களுக்குச் சகல சௌபாக்கிய மங்களங்களையும், நீடூழி வாழ்வையும் தரப் பிரார்த்திக்கின்றேன்.

Isaiarasu M. M. Dandapani Desigar, *Head of the Department of Music Annamalai University.*
இசையரசு எம். எம். தண்டபாணி தேசிகர், *அண்ணாமலை சர்வகலாசாலை சங்கீத இலாகாத் தலைவர்.*

விழா சிறப்பாக நடக்க எல்லாம் வல்ல இறைவனை வேண்டுகிறேன். ஸ்ரீ ஈ. கிருஷ்ணய்யர் அவர்களின் கலைத்தொண்டு வாழ்க! ஸ்ரீ ஈ. கிருஷ்ணய்யர் அவர்களும் பல்லாண்டு இனிதுவாழ இறைவனை வேண்டுகிறேன்.

Sri V. V. Sadagopan, *Sangita Vidwan.*

Sri E. Krishna Iyer has been doing solid, silent work in the field of Art for the past 30 years or so. Among others, he has been greatly responsible for the revival of traditional, classical Bharata Natya. As a Critic of music and dance he has displayed a high degree of appreciation and impartiality. By his self-effacing services he has helped the rise of many a star in the art firmament.

I join with you all in greeting him on his 61st birthday. While paying my homage to his great, sincere services, I pray for his long life and happiness.

Sri Thiruppugal Mani T. M. Krishnaswamy Iyer, *Advocate, Madras.*

I am delighted to hear that a public function will be held to felicitate Sri E. Krishna Iyer on the occasion of his 61st birthday. Art is, has been, and will be the eternal antidote of old age. Truth and Beauty are the sustaining bases. They are eternal and beyond time and the devotees of art take on its inimitable qualities. Art and Bhakti go together. I have always had a great regard for Sri E. Krishna Iyer's self-sacrificing services, in politics no less than in art. I wish him still longer years of joy and service.

Sri S. B. Adityan, M. A., Bar-At-Law, M.L.A. *Editor, Dhina Thanthi, Madras.*

Please accept my heartiest congratulations on your attainment of 60 years of age.

The people of Tamilnad will never forget your achivement in reviving Bharata Natyam. You are now engaged in what will ultimately prove to be even more important service to Tamilnad, viz. revival of Folk Culture. In this respect, your two festivals of folk dances in Tanjore and Madras deserve to be praised. I hope that the next festival will be held in Tirunelveli district, which is your native district. Long may you live to render service to Tamil Culture.

Sri Rajaram, *President, Tamilnad Congress Committee.*
ஸ்ரீ கே ராஜாராம், *தலைவர், தமிழ்நாடு காங்கிரஸ் கமிட்டி.*

எனது நீண்டகால நண்பரும், தீவிர தேசபக்தரும், கலைஞருமான ஸ்ரீ ஈ. கிருஷ்ணய்யர் அவர்களின் 61-வது பிறந்ததின விழாவைக் கொண்டாட ஏற்பாடு செய்திருப்பது கண்டு மகிழ்ச்சி யடைகின்றேன். அன்னார் நீடூழி வாழக் கடவுளைப் பிரார்த்திக்கிறேன்.

Sri N. Annamalai Pillai, *M.L.C., Tiruvannamalai.*
ஸ்ரீ என். அண்ணாமலை பிள்ளை, *எம்.எல்.சி., திருவண்ணாமலை.*

ஸ்ரீ ஈ. கிருஷ்ணய்யர் அவர்களுக்கு நமஸ்காரம். தாங்கள் இந்நாட்டின் சுதந்திரத்துக்காகவும் சங்கீதக் கலையை வளர்ப்பதற்காகவும் செய்திருக்கும் சேவை பெரிது. முக்கியமாய் பரதநாட்டியக்கலை ஒருவாறு அழியும் தருவாயில் இருந்தபோது, தக்க சமயத்தில் தங்களின் சேவை அக்கலைக்குப் புத்துயிர் அளித்தது என்று நான் சொல்வது மிகையாகாது. பரத சாஸ்திரம் தங்களை என்றும் மறவாது இருக்கக்கூடிய அளவில் தாங்கள் பணிசெய்துள்ளீர்கள். தாங்கள் அழியாப்புகழ் படைத்தீர்கள். தாங்கள் நீடூழி வாழ்ந்து பரதநாட்டியக் கலைக்கு மேலும் ஆக்கம் அளிக்க எல்லாம் வல்ல இறைவன் தங்களுக்கு நல்ல சக்தியும், திடகாத்திரமும், நோயற்ற வாழ்வும், தந்தருளல் வேண்டும் என்று என் இஷ்ட தெய்வத்தைப் பிரார்த்திக்கின்றேன்.

Srimathi Lakshmi Sankara Iyer, *Former M.L.A., Kallidaikurichi.*
ஸ்ரீமதி லக்ஷ்மி சங்கரய்யர், *மாஜி சென்னை சட்டசபை அங்கத்தினர்.*

உங்களுக்கு எவ்வளவு பெரிய வரவேற்பு அளித்தாலும் தகும். பிரதிபலன் ஒன்றையும் எதிர்பாராமல் தேசத்திற்கும் மக்களுக்கும் தங்களை அர்ப்பணம் செய்து கொண்ட உண்மைத்தியாகி என்றால் மிகையாகாது. உங்களுக்கு ஈச்வரன் ஸர்வ வல்லமையும், திடகாத்திரமும் கொடுக்கப் பிரார்த்திக்கிறேன்.

Sri V. S. Narasimha Sastri, *President, Dharma Seva Sangam, Triplicane, Madras.*

On the happy and auspicious occasion of your Shastiabdapurthi Day Celebrations, we have great pleasure in wishing you many happy returns of the day. Kindly permit us also to convey to you our deep sense of thankfulness for the invaluable services you were pleased to render as an active member of the Dharma Seva Sangham. Our Sincere prayers for your long life, prosperity and robust health go along with this greeting to you.

Sri M. Srinivasan, *Secretary, Bharathi Tamil Sangam Calcutta.*

ஸ்ரீ எம். ஸ்ரீனிவாசன், செயலாளர், கல்கத்தா பாரதி சங்கம்.

பழந்தமிழ்க் கலைகளின் மறுமலர்ச்சிக்காகவே வாழ்ந்துவரும் ஸ்ரீ ஈ. கிருஷ்ணய்யர் அவர்களது சஷ்டியப்தபூர்த்தி விழா இனிது நிறைவேற இறைவன் திருவருளைச் சிந்திக்கிறேன்.

Sri Damu Javeri, *General Secretary, Indian National Theatre, Bombay.*

We have been privileged to associate with Sri E. Krishna Iyer in our last All India Folk Dance Festival to which, in spite of his age, he was kind enough to lead two South Indian Folk Dance Troupes. Prior to that we had heard and read much about him and his contribution to South Indian Music and Bharata Natyam. It is only on meeting him here that we realised his greatness and contribution to Art. The Indian National Theatre sends warmest greetings to Sri Iyer on his Shashtiabdapurthi and prays for long life, full health and prosperity to him. May our country and our art receive the blessings of his mature guidance for many, many years to come. We wish the function all success.

Sri Brijnarain, *Director, Sur-Singar Samsad, Bombay.*

We have known Sri Iyer as a great authority on Dances of South India and have many a time sought his advice on this subject. He was kind enough once to speak on Bharata Natyam at G. J. Hall, Bombay, under the auspices of our Samsad in 1955. It is the presence of such men alone which gives the younger generation an inspiration to work for the cause, they have expoused. I for one, have always felt that Madras is lucky in having him at the helm of affairs of the State Sangita Nataka Sangam where the advancement of fine arts and culture is ensured. May he live long to guide us in the path of culture.

Dr. V. Raghavan, *Jt. Secretary, Music Academy, Madras.*

On behalf of the Music Academy and on my own behalf I have great pleasure in sending our best wishes to Sri E. Krishna Iyer.

Sri S. Amudachari, *President, Sri Parthasarathy Swami Sabha.*

On the occasion of the 61st Birthday celebration of Sri E. Krishna Iyer, I have great pleasure in joining in the felicitations and extending to him my hearty congratulations and good wishes on behalf of myself and Sri Parthasarathi Swami Sabha. Sri E. Krishna Iyer's contribution to the field of Music, Dance and Drama is too well known to be stated. It is an outstanding one which has earned well merited appreciation not only in our country but also abroad. He is imbued with an almost religious fervour in all that he undertakes and is an interepid and ceaseless worker. Nothing can discourage him and he always ultimately succeeds in his endeavours. He has dedicated himself to a worthy and noble cause, sacrificing personal and professional interests. May God Almighty bless him with long life happiness and prosperity and enable him to carry on for many more years his useful activities.

Sri P. S. Sarangapani Iyengar, *Jt. Secretary, Indian Institute of Fine Arts. Egmore.*

The Indian Institute of Fine Arts hereby convey their respectful felicitations to Sri E. Krishna Iyer, on this happy occasion of his Shastiabdapurthi. Mr. Krishna Iyer, it is needless to state, has rendered yeoman service in the cause of the revival and popularisation of the great art of Bharata Natya which was once treated with contempt by the public at large and was in danger of becoming extinct. His untiring effort has contributed not a little for the great renaissance of the present day in that art, which has now become to be recognised not only as the best system of classical dance of India but also of the whole world. The Institute prays for the long life and prosperity of Mr. Krishna Iyer so that he may carry on his noble task successfully for ever and ever.

Arts Academy, Purasawalkam.

We send herewith our token of love and appreciation of the valuable service being rendered in the field of fine arts by Sri E. Krishna Iyer.

Sai Gana Sabha, Mylapore.

Our Sri E. Krishna Iyer is not only a great connoisseiur of art but also an artiste himself and it is quite fitting that he is honoured today. Let us all pray God that Sri Krishna Iyer may be spared to us for many more years to come so that we can have the fruits of his vast experience.

Narada Gana Sabha, *Karur.*

Sri Krishna Iyer's service to art and cultural activities has been manifold. We pray to the Almighty to give him a long life in order that he may continue to serve the causes so dear to him. We wish the function every success.

Sri P. K. T. Shanmugam, *Jt. Secretary, Kumbakonam Arts Academy.*
ஸ்ரீ பி. கே. டி. ஷண்முகம், கூட்டுச் செயலாளர், கும்பகோணம் கலைக் கழகம்.

குடந்தை அகாடெமியால் கௌரவிக்கப்பட்டு '**பரத கலாரத்னம்**' என்ற பட்டம் அளித்துச் சிறப்பிக்கப் பட்டவரை நாடும், நாட்டு மக்களும் இந்நாளில் வாழ்த்தும்போது நாங்களும் மனமாற வாழ்த்துகிறோம். முப்பதாண்டுக்குமேல் தனது வாழ் நாட்களை எவ்வளவோ இடர்களுக்கும் பலத்த எதிர்ப்புகளுக்கும் இடையே, கலைகள் உயரவும், நாடு விடுதலை பெறவும் அவர் அர்ப்பணம்செய்து ஆற்றிய பணி மகத்தானது. திரு ஈ. கிருஷ்ணய்யர் பல்லாண்டு உடல் நலம்பெற்று உள்ள உறுதியுடன் வாழ்ந்திட எங்கள் இதய பூர்வமான நல்லாசியைப் பெரு மகிழ்ச்சியோடு கூறுகின்றோம்.

Sri S. D. Sundaram, *Playright & Cinema Director.*
ஸ்ரீ எஸ். டி. சுந்தரம், நாடக ஆசிரியர், சினிமா டைரக்டர்.

பழம்பெரும் கலைஞர், தேசத் தொண்டர், அன்புக்குரிய ஸ்ரீ ஈ. கிருஷ்ணய்யர் அவர்களின் அறுபது ஆண்டு நிறைவு விழா ஆனந்தமாக நடக்கட்டும். அப் பெரியார் பல்லாண்டு, பல்லாண்டு வாழ்ந்து, கலைக்கும் பண்பாட்டுக்கும் நாட்டு நலத்திற்கும் சிறந்த பணிகளை ஆற்ற எல்லாம்வல்ல பராசக்தியின் திருவருளைப் பிரார்த்திக்கின்றேன்.

Sri P. Kothandaraman, *Aravindar Ashram.*

ஸ்ரீ பி. கோதண்டராமன், *அரவிந்தர் ஆச்ரமம்.*

ஸ்ரீமான் ஈ. கிருஷ்ணய்யரை நான் பல்லாண்டுகளாக அறிவேன். கலாசாலையில் படித்தபோது நாங்கள் இருவரும் ஒரே இல்லத்தில் இருந்தோம். அவரது கலையார்வத்தையும், கவடற்ற தூய உள்ளத்தையும், நாடகம், நடனம், இசை ஆகியவற்றின் புனருத்தாரணத்துக்கு அவர் செய்துவந்துள்ள அரிய சேவைகளையும் வெகுகாலமாக கவனித்து வருகிறேன். அவரது சஷ்டியப்தபூர்த்தியை சென்னை மகாஜனங்கள் கொண்டாடுவதைப் பற்றி மிகவும் மகிழ்ச்சியடைகிறேன். விழா இனிது நடைபெறுக. ஸ்ரீ ஈ. கிருஷ்ணய்யர் பல்லாண்டு, பல்லாண்டு இனிது வாழ்க !

Sri K. R. Kalyanaraman, alias 'Makaram'

ஸ்ரீ கே. ஆர். கல்யாணராமன், *புனைப்பெயர் 'மகரம்'*

ஸ்ரீ ஈ. கிருஷ்ணய்யர் சங்கீதத்துக்கும் நாட்டியத்துக்கும் செய்துள்ள சேவை மகத்தானது. விமரிசனக் கலைக்கு வழிவகுத்தவரும் அவர்தான். விழா வெற்றியடையவும் ஸ்ரீ ஈ. கிருஷ்ணய்யர் நீடூழி வாழவும் இறைவனை வேண்டுகிறேன்.

Sri Akhilan, *Tamil Writers Association, Madras.*

ஸ்ரீ அகிலன், *தமிழ் எழுத்தாளர் சங்கம், சென்னை.*

தமிழ்ப்பெருமகன் ஸ்ரீ ஈ. கிருஷ்ணய்யர் அவர்களது 60-ஆண்டு நிறைவு விழாவை நிதியமைச்சர் தலைமையில் கொண்டாடுவது மிகவும் பொருத்தமாகும். ஸ்ரீ கிருஷ்ணய்யர் அவர்கள் இன்னும் பல்லாண்டு, பல்லாண்டு வாழ்ந்து நாட்டுக்கும் வீட்டுக்கும் நன்மைத்தர வேண்டுகிறோம்.

Sri T. K. Mahalingam Pillai & Sri A. T. Govindaraja Pillai, *Dance Masters, Sri Rajarajeswari Bharata Natya Kala Mandir, Matunga, Bombay.*

இன்று நாடே திரு. ஈ கிருஷ்ணய்யரை கலாமேதை என்று போற்றுகிறது. அன்னாரைப் பெற்ற இந்நாடு மாதவம் செய்தது என்று மனங் குளிருகிறது. கலைஞர்களெல்லோரும் ஒன்றுசேரக் கரங்குவித்து அவர்களின் கலைப்பணியைப் பாராட்டுகின்றனர். திறமையுள்ள ரசிகர்கள் காலத்தில்தான் எந்தக் கலையும் நன்றாக செழித்தோங்கும். நாட்டியம் இசைநாடகம் – இந்த எல்லாக் கலைகளும் திரு. ஈ. கிருஷ்ணய்யர் அவர்களின் இடைவிடாத சேவையால் புத்துயிர் பெற்றன என்று சொன்னால் மிகையாகாது. ஆழ்ந்த அறிவு, பேசும் எழுதும் திறன், தன்னலம் கருதாது உழைக்கும் மேம்பாடு, இந்த அறிய குணங்கள்தான் அவர்களின் வெற்றிக்கு காரணம். சலியாது இன்னும் தொடர்ந்து சேவை செய்யுமாறு அவர்களை வேண்டிக் கொள்வதோடு, நிண்ட ஆயுளும், நிறைந்த செல்வமும் பெற்று வளமுடன் வாழ எல்லாம் வல்ல இறைவனை இறைஞ்சுகின்றோம்.

Sri K. Vasudeva Sastri, *Research Professor, Saraswathi Mahal, Tanjore.*

I congratulate the citizens of Madras on their recognition of Sri E. Kṛishna Iyer's unique services in saving the Art of Bharata Natya when it was almost in its last breath due to false purism. He is among the handful of critics of Bharata Natya *who really know the Art.* May he live long with health and strength to serve the Art nearest to his heart.

Sri Mohan Khokar, *Head of the Department of Dance, Baroda University.*

I shall be offering prayers for Sri Iyer's health and longevity and asking for greater strength to him so that he may be able to serve the Art of Dance even more. I join Madras in honouring Sri Iyer. I do not belong to Madras, but I am a son-in-law of Madras; so I, too, have a right to share the happiness of Madras in honouring this Great Son of Tamil Nad. My wife, Saroja, joins me in sending hearty felicitations on this occasion.

Srimathi Indrani Rehman, *Danseuse, New Delhi.*

I send to you my heartfelt, sincerest congratulations and good wishes on the occasion of your Shashtiabdapurthi Celebrations. You have dedicated your life at the shrine of art. You have brought out great arts from oblivion. and brought forward numbers of artistes and given all of yourself to our country's artistic renaissance. May God bless you for these activities and all artistes pray for your long, happy, and continued glorious life.

Shrimathi Rita Chatterjee, *Danseuse Bombay.*

It is a great day for lovers of the dance in our country, and no ardent devotee of Bharata Natya can fail to remember the person who has been responsible for bringing to us our precious heritage. You have opened the gates upon this treasure-house of classical art, which but for you would still have remained barred to us. The 8th of August 1957, for us is a day to remember with humility and great thankfulness.

Miss Shirin Vajifdar & Miss Roshen Vajifdar, *Danseuses, Bombay.*

We wish you many happy returns of your birthday and the best of everything in life. You deserve to live much longer because you have done so much for the art of dance which was nearly dying out from our country. We hope even our Government takes up this and rewards you, adequately.

Rasika Ranjani Sabha, *Mylapore, Madras.*

On this most auspicious occasion of the celebration of the Shashtiabdapurthy of Sri E. Krishna Iyer worthy promotor and able exponent of the art of Bharata Natya, it gives us great pleasure to offer him our sincere congratulations. Sri E. Krishna Iyer will ever be remembered not only as the promoter of classical and folk dances and dramas, but also as a much respected connoisseur and critic of music and dancing of many years standing, known personally to many of the musicians and composers of the Carnatic school of thought. We look forward to many more years of pleasant and agreeable association which it had been our good fortune to enjoy with Sri Krishna Iyer.

Prof. V. Radhakrishnan, *D.I.M. Dancer and Conductor, Bhagavata Mela Nataka, Soolamangalam.*

I pray for your long life and prosperity. A deserving person is honoured in a fitting manner by the public. A gentleman of your type is rarely seen in the world.

Sri G. Padmanabhan, *father of Kumari Padmalochani, Danseuse, Bangalore.*

Sri E. Krishna Iyer's fame and name have been built on solid foundation. His study of our arts, appreciation and criticism of our artistes are items worth close study by our younger critics for emulation. May He shower the choicest blessings on our friend on this happy occasion of his 61st birthday.

Devkaran Nanjee Banking Co. Ltd., *Bombay.*

Our chairman Lalithabai and we all thank you for your kind invitation on the 61st birthday celebrations of Sri E. Krishna Iyer. We send our very best wishes to him for a long life of health and happiness.

Sri R. Rangachari, *Administrative Officer, Lignite Corporation of India Ltd., Neiveli.*

Sri E. Krishna Iyer is a rare gentleman, dedicated to all that is good and noble in cultural pursuits, simple and quietly and selflessly efficient. May he live long in possession of good health and happiness.

Further messages Congratulating Sri E. Krishna Iyer on his 61st birthday and wishing him long life and continued service for the cause of art and culture, have been received from the following friends and well-wishers also :—

Mrs. SOPHIA WADIA, *Bombay.*

Sri SUBRAMANIA IYER, *Chief Accountant, Dena Bank, Bombay.*

Sri S, NATESAN, *Former Minister to Government of Ceylon, Colombo.*

Dr. W. BALENDRA, *Vice-President, Ceylon Arts Council, Colombo.*

Sri S. THANGARAJA, *Lecturer, Training College, Maharagama, Ceylon.*

Sri B. ISHWARDAS, *Station Director, A.I.R., Tiruchirapalli.*

THE MAHARAJAH OF PITHAPURAM, *Madras.*

Sri D. BALASUNDARAM, *I.A.S., Commissioner, Madras Corporation.*

,, A. V. MEIYAPPA CHETTIAR. *A.V.M. Studios, Madras.*

,, A. VEDARATNAM, *M.L.A., Vedaranyam.*

,, K. P. YEGNESWARA SARMA, *Kallidaikurichi.*

,, S. R. VENKATARAMAN, *Servants of India Society, Madras.*

,, S. A. P. ANNAMALAI, *Editor, ' Kumudam ', Madras.*

Prof. R. SRINIVASAN, *Madras.*

Sri C. S. IYER, *Madras.*

,, Nawab RAJAMANICKAM, *Dramatist, Salem.*

,, U. S. KRISHNA RAO, *Dancer, Bangalore.*

,, KUBERANATH, *Dance Master, Baroda College of Music & Dance.*

Kumari L. VIJAYALAKSHMI, *Danseuse, Madras.*

,, CHANDRALEKA, *Danseuse, Madras.*

Smt. GOWRI KUMARI. *Lecturer in Music, Annamalai College of Music.*

Mrs. GNANAMMA DAVID, *Musician, Madras.*

Sri SWARNA VENKATESA DIKSHITAR, *Chidambaram.*

A SKETCH OF THE LIFE AND WORK OF SRI E. KRISHNA IYER

By

Sri Akoor ANANTHACHARI

Sri E. Krishna Iyer was born on the 9th August 1897 at Bramhadesam, a medium sized village, beautifully built according to ancient town-planning, with a big temple and tank square, on the banks of the Gahatana river in the Tinnevelly District of the Madras State. He was the 8th among 14 children of Sri Kailasam Iyer and Srimathi Ananthalakshmi Ammal of a middle class land-owning family and hence his name as Krishna. Out of the 14, only 5 sons survived and Krishna was the 4th among them. However, from his childhood, he was adopted and brought up by Sri Eswara Iyer and Srimathi Meenakshi Ammal of another middle class land-owning family in Kallidaikurichi of the same District on the banks of Tamraparni river.

EARLY EDUCATION

He had his elementary education in a pial school conducted by one Ayyaviyer, the father of the renowned historian Sri K. A. Neelakanta Sastri, and his lower secondary education in the George Middle School, which became later the Tilak Vidyalaya. His higher secondary education was at the Amabasamudram High School, which was then noted for its strict discipline and high standards in teaching under the headmastership of the late reputed T. Sadasiva Iyer. In his school days, he was well up in English, history and geography with special reference to geology among other things and won a prize also for Tamil essay. His good equipment in these subjects stood him in good stead in his College course and later life also. His instinct to cultivate useful hobbies and passion for devoting all his spare time for doing service for public good may be said to have been developed in his school days under the advice and inspiration of the headmaster and other teachers.

He joined the Madras Christian College in 1914 and took his B.A. Degree in 1918. Sri Krishna Iyer's career from his college days was typical of what the late Mrs. Sarojini Naidu used to say, that while our own inclinations might be one way, destiny and the circumstances of the country shaped us often into another. Youthful Krishna's inclinations were for historical research work to bring out the glories of India's past, as a natural reaction against the inferiority complex sought to be instilled into young minds by the English education under foreign rule. But in the then circumstances of the country, political freedom was of paramount importance and the call came to most of the educated young men for political work. Young Krishna was no exception to the rule.

PUBLIC WORK AS A STUDENT

Hence even as a college student he entered public life from 1916 as an active member of the Home Rule League under the leadership of Dr. Annie Besant and as one of the chief organisers of the All Madras Students' Convention movement under the inspiration of Dr. G. S. Arundale. He attended the Calcutta session of the National Congress in 1917 and was the Joint Secretary of the Supreme Committee of the Students' Convention in 1918–19 along with Sri Lingaraj Panigrahi (now Chief Justice of the Orissa High Court). He found himself as one among a band of 8 young men who resolved to devote themselves to politics and national freedom and to equip themselves well with knowledge and practice of law as an essential preliminary for effective service therein.

Accordingly Young Krishna studied law in the Madras and Trivandrum Law Colleges and took his B. L. degree in 1921. After apprenticeship under Sri M. Patanjali Sastriar (who became later a judge of the High Court and Chief Justice, Supreme Court), he was called to the Bar in 1922. Working further in the chambers of the late V. Raghunatha Sastriar, he equipped himself with knowledge and experience of the Original Side also and developed a decent practice both on the Original and the Appellate sides of the High Court at Madras.

SERVICE AND SACRIFICE FOR NATIONAL FREEDOM

While thus engaged in legal practice, he entered serious politics in 1926, as a member of the then Swarajya Party, having been drawn into it by the late great leaders S. Srinivasa Iyengar and S. Satyamurthi. Along with them,

he toured frequently all over South India doing political propaganda and was the earliest to popularise the national songs of Poet Subramania Bharathi, by singing them inspiringly in public meetings without the help of the microphone and teaching them in various institutions. Thus he rose to prominence early in politics.

He was the Vice-Captain of the 1200 strong Volunteer Corps of the Madras session of the Indian National Congress in 1927, and was also the Vice-President and later the President of the Madras branch of the Hindustani Seva Dal till 1936. In the latter capacity he trained and disciplined a large number of young men and women for national service and standardised and popularised the flag salutation procedure all over the province. He served also as Captain of the Volunteer Corps in the boycott of the Simon Commission in 1929 led by the late S. Srinivasa Iyengar and T. Prakasam.

In 1930 he plunged into the Salt-Satyagraha movement, reorganised and conducted the famous Udayavanam Campaign in the City of Madras with about 200 volunteers and suffered jail life for 6 months. In 1932 again he was nominated as one of a succession of Dictators of the Satyagraha movement and suffered jail life again for another 6 months and a fine of Rs. 200/- too. He was in those days a close follower of Sri C. Rajagopalachariar and used to be taken frequently by that great leader on tours for political propaganda throughout the province. For a few years he took interest in the labour movement also and helped to organise the labourers of the Ambasamudram Textile Mills and got for them a few benefits. He presided over the Agricultural Ryots' Conference at Minjur and the Socialists' Conference at Sholavandan in 1941. He was an elected member of the All India Congress Committee, Provincial Congress Committee and its Working Committee and also the president of the City's 8 Circle Congress Committee for some time. By such intensive work for the cause of national freedom, he sacrificed his all including his patrimony and income from legal practice and has remained poor since then.

CIVIC WORK

Sri E. Krishna Iyer was an active member of the Madras Corporation Council for 10 years from 1938 to 1948, having been elected twice unopposed from the Mylapore division and distinguished himself as a model City Father by hard and conscientious work for the betterment of his division and the city in general. Before his time, Mylapore was a long neglected division lacking in many essential civic amenities. Within three years of his becoming its representative, he succeeded in improving it to a great extent, by his intensive study of its needs and by systematic and hard work. He was the originator of the idea of the City Cleaning Campaign which sought the co-operation of the citizens and Corporation officials in keeping the streets clean and sanitary; and he carried it on week after week in his division with a number of volunteers trained in it. Later on, that campaign was taken up in some other divisions of the City also.

More than all these, it was Sri Krishna Iyer's monumental work of having the vast Mylapore burning and burial ground remodelled according to his own plan for the benefit of about 8 divisions in the city and making it look more like a park than a gruesome place, that is remembered by one and all who are interested in the civic welfare of the City. He was also keenly interested in the improvement of the numerous slums in the city and after an intensive personal study of them, he wrote a number of articles in the papers describing their condition and suggesting ways and means of improving them. In 1941 and 1942 he organised timely relief for the starving handloom weaver population of Mylapore when they were thrown out of work during the war time.

He was the first Editor of the "New Age" monthly founded by Sri H. D. Rajah in 1934 and worked for promoting Socialism through it. He took to regular journalism from 1943 and was the Associate Editor of the "Free Press" daily of Madras, the Magazine Editor of the "Indian Republic" and Art Critic for the "Kalki", the "Indian Express" the "Dhinamani" and the "Mail."

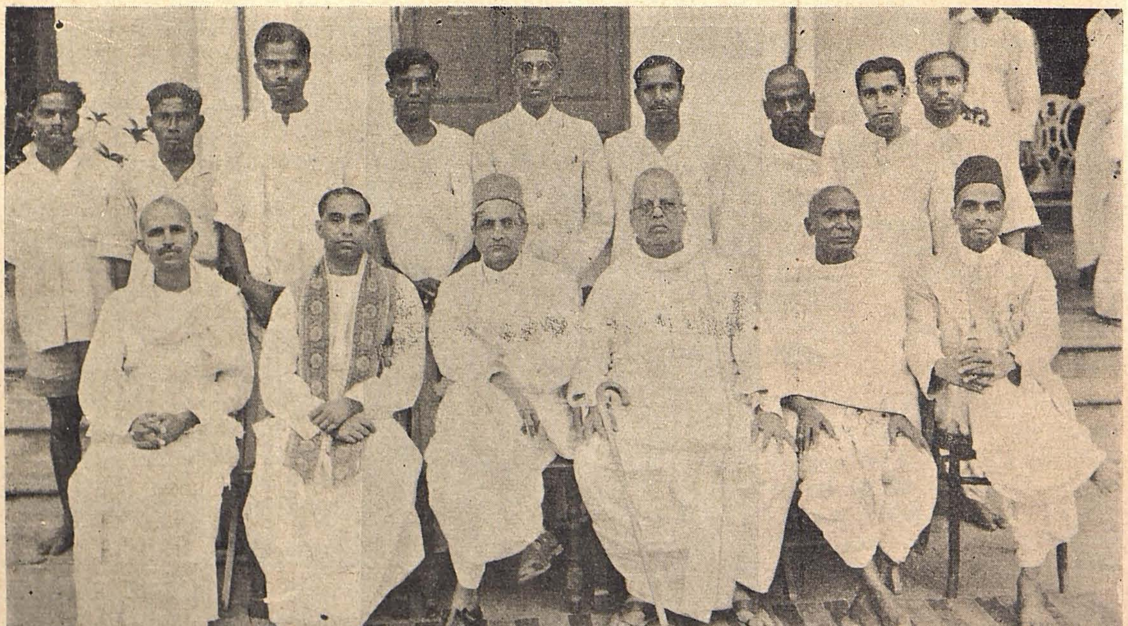
In the annual All-India Khadhi and Swadesi Exhibitions organised at Madras by the Tamil Nadu Congress Committee from 1931 to 1955, he took active interest as the organiser of its Arts Section and was also the Secretary of the Exhibition in 1938. He has remainded up till now a loyal and active Congressman with strong leanings towards Socialism.

Along with these political, civic and journalistic activities, Sri E. Krishna Iyer has been an active and sustained worker in the art field also from his early life. It is these art activities that became dominant in his later life.

A Group of Volunteers of the Udayavanam Ashram Satyagraha Camp, at Mylapore in 1930 with Smt. Durga Bai as Dictator and Sri E. Krishna Iyer as Captain.

Sri E. Krishna Iyer
as Dictator of the Udayavanam Satyagraha movement in 1930.

Executive Committee of the Music Academy, Madras in 1938
with Sri E. Krishna Iyer (extreme left) as its Jt. Secretary.



Executive Committee of the All India Khadi & Swadeshi Exhibition 1938.
Organised by the Tamil Nad Congress Committee with Sri E. Krishna Iyer as Secretary.

KNOWLEDGE OF MUSIC

Born with natural talents in music and dance he acquired knowledge of music even in his boyhood in the then highly developed art atmosphere of Kallidaikurichi. The late Sir Alladi Krishnaswami Iyer used to say that, that large village was the Brahmin Chettinad of the Tirunelveli District. Because it was noted as much for its considerable number of rich families owning much land or engaged in Hundi business and hand-loom cloth trade as for its orthodoxy, religious rites and traditional culture. During summer every year, marriage functions in a number of rich families used to take place. In those times any marriage used to be celebrated for 4 days. No marriage function of a rich family was complete without a plethora of high class music and dance performances by the veterans of the last generation. For one thing the late great Vedanta Bhagavatar lived there. In addition to his performances, those of the late Koneri-rajapuram Vaidyanatha Iyer, and Palladam Sanjeeva Rao, with veteran accompanists like the late Violin Govindaswami Pillai, Mridangam Alagunambia Pillai, Pudukottah Dakshinamurti Pillai and Ghatam Sundara Iyer, on the one hand, almost all the renowned Nagaswaram Vidwans on the other, used to be held every year. The late Muthiah Bhagavatar would give his Kalakshepams. The classical Bharata Natya performances of Muthuratnambal, third in the generation of a family of great traditions were inevitable. In such an atmosphere, many boys even from their tender ages used to cultivate music and young Krishna Iyer too could not but imbibe it, though by lakshya-gnana.

HISTRIONIC ACTIVITIES

But in his school life no art was encouraged and there was little scope for giving expression to his art instinct or for developing it. However he had a good voice and contented himself with singing in private amidst his boy chums. Kallidaikuruchi had also a pucca built theatre of its own in those days; and during the vacations from college, he used to organise one or two dramatic performances every year and act minor parts therein. It was during his sojourn in Trivandrum for a year for completing his B. L course of study, that his talents for acting major female characters were discovered.

While he was in the Law College Hostel there in 1919, the S. M. S. J. Association, one of the numerous amateur institutions concerned with histrionics, proposed to put on board Sri P. Sambanda Mudaliar's play of *Sarangadhara*. The organisers who were in need of a suitable person to play the role of Ratnangi therein, thought of Krishna Iyer for it because of his good figure and appreciable music. They had him tested by Prof. R. Srinivasan who was then a professor in the College there and also a leading actor and conductor of dramas in another association, and found him eminently fit for the role. In spite of his initial reluctance and nervousness, Krishna Iyer agreed and did act the part. Two days hence professor Srinivasan himself, in his newspaper review of the dramas staged during that season, declared that 'Krishna Iyer as Ratnangi was the fortune of Sarangadara staged by the S. M. S. J. Association'. It came as a surprise to Krishna Iyer himself, as it was the first time that he acted a female character and came to know of his own talents and fitness for it. All the same he did not follow up his initial success for further histrionic activities for a considerable time, as he was serious about completing his legal studies and qualifying himself as a lawyer preliminary to his public life as a politician.

However he commenced to study music seriously under a well qualified Vidwan, Sri Neelakanta Iyer of Papangulam there. Returning to Madras in 1920, he got himself trained under Violin Vidwan Srinivasa Iyer of Tirunelveli. It was he who gave insight to Krishna Iyer into the essentials of the art and its purpose and a critical sense to appraise concert music of those days. With such training he used to attend and listen intently to almost every music performance organised by the few Music Sabhas of those times with a critical mind.

The late Sri W. Doraiswamy Iyengar, the manager of Longmans Green & Co. and a leading actor of the Suguna Vilasa Sabha, coming to know of his capacity for singing and his suitability for acting feminine roles, drew him into that great Sabha; and from thence Sri Krishna Iyer began his serious histrionic activities. He became a leading actor not only of that premier institution but also of the Samskrit Academy, the Secretariat Party and numerous other dramatic associations of those times, and was popular on the stage as a successful actor till 1930, when he plunged into the Satyagraha campaign for political freedom.

SERVICE FOR BHARATA NATYA & MUSIC ACADEMY

It was during this period that he was trained from 1925 in classical Bharata Natya first by the veteran danseuse Madurantakam Jagadambal and later by the then great Natyacharya Melatur Natesa Iyer who was an expert both in solo Sadir Natya and in the Bhagavata Mela dance-drama. He was trained by that great Guru to enable him not only to dance well on the stage, but also to critically appraise the art of the Devadasis and to do effective propaganda for the revival and improvement of the art. With such sound training, he became immensely popular as the earliest pioneer and cultured exponent of classical Bharata Natya and held the field for over 7 years without a rival. Because at that time Bharata Natya by Devadasis was under social prejudice fostered by the Anti-Nautch party and was not allowed to be expounded by the professionals on the platforms of decent music sabhas and before other respectable and educated assemblies.

Under the persuasion and inspiration of the great Melatur Natesa Iyer, Sri E. Krishna Iyer carried on an intensive and extensive propaganda by his own lectures and dancing for the rescue and revival of that great national art from oblivion and threatened death, for over six years single handed. In 1927, he organised the first All India Music Conference at Madras as one of its secretaries. He founded along with Dr. U. Rama Rao and others, the Music Academy, Madras in 1928 as an offshoot of that Conference and was its active secretary for 10 years till 1939. As the moving spirit of that institution, he led the way for the revival and reform of Carnatic Music, started the Journal of the Music Academy, helped the establishment of its Teachers' College of Music and organised annual competitions in music and conferences of experts.

It was during that period in 1931 that Sri E. Krishna Iyer boldly broke, for the first time, the spell of social prejudice against Bharata Natya by presenting it through the best professional experts on the platform of the Music Academy. All these activities of his for the revival of that art enraged the Anti-Nautch leaders who attacked the art as well as the activities to revive it in the Press in December 1932. Fully anticipating their attack he spent much of his time in jail life at Vellore, in doing a lot of propaganda among the numerous and important leaders gathered there, to gain at least their passive if not active support for his cause. Mr. E. Krishna Iyer successfully fought that Anti-Nautch movement in the historic press controversy over the advisability of reviving the art that raged for over a week in December 1932 and helped to bring in the initial renaissance in Bharata Natya at the commencement of 1933. Thus he was the earliest poineer who was responsible for the revival of Bharata Natya which was under an eclipse for over 50 years before.

Not being content with the ushering in of the initial renaissance, Sri E. Krishna Iyer worked hard in a sustained manner to establish the renaissance on a secure basis. He made use of the then available Devadasi experts to popularise the art not only in South India but also in North India by taking to and presenting some of the then available professional experts in Art Conferences and festivals in Banaras and other places. He carried on also a further propaganda to induce respectable family women to take to Bharata Natya. As a result of these he had to face attacks from social reformers on the one hand, the professional Devadasis on the other and orthodox leaders on the third who did not understand his objects and activities properly. With the blessings and encouragement given to him by no less a person than the late Gurudev Rabindranath Tagore he survived all these attacks and did succeed in creating the necessary atmosphere for respectable family women like Srimathi Rukmini Devi of Adyar and Kumari Kalanidhi to come into the field and helped them also to do so.

Sri E. Krishna Iyer gathered experience of the Films also by acting as Brihannala in the picture "**Sairandhri**" in 1939 and presented successfully for the first time in the films classical Bhrata Natya which was considered till then as unsuitable for talkies. He helped Sri Ramgopal to get himself trained in that art and to gain international esteem and popularity for it for the first time.

With a view to improve public opinion, tastes and standards in and appraisal of music and dance, for the renaissance of which he himself had played a leading part, Sri E. Krishna Iyer published in 1933 his "Personalities in Present Day Music", the first and perhaps the only book of its kind in India in a

frank and impartial critical study of contemporary art and artistes in music and dance. That book became so popular as to be sold out within a short time after its publication.

REVIVAL OF BHAGAVATA MELA & FOLK ARTS

Having succeeded in establishing the renaissance of the lyrical solo 'Sadir Nautch' form of Bharata Natya, he turned his attention to the dance-drama form of that great art which is known as Bhagavata Mela Nataka. In Soolamangalam and Melatur, the only villages where it was struggling for survival, he put in seven years of hard work for its revival and reform and succeeded in bringing it and its national value to the notice of the public all over India.

When the Madras State Sangita Nataka Sangam was formed, he was appointed as its first Hon. Secretary by virtue of his proved capacity for and experience in organisation and also his all round knowledge of the various arts. By hard and sustained work he has made that institution known all over India as one of the best working State Academies in the country.

Finding that classical music and dance, with all their great value and importance, could cater only to a small section of the population, Sri E. Krishna Iyer switched on his interest and work for the revival and reform of folk music and dance to provide a healthy cultural pastime to the vast millions of ordinary masses. He worked up the revival of Bommalattam and Poikal Kudirai Attam from 1946 and succeeded in bringing them to wide popularity. By further intensive work and tours, as the Hon. Secretary of the Madras State Sangita Nataka Sangam, he organised successfully the first All Madras Folk Dance Festival at Tanjore, in May 1956 and brought to the notice of the public as many as 30 varieties of folk music and dance. Encouraged by its great success, he organised the 2nd All Madras Folk Dance Festival in the City of Madras in a triumphant manner on the 4th, 5th and 6th May 1957.

IN CEYLON & BARODA

Having been invited to Ceylon four times, he presided over the all Ceylon Dance Festivals, acted as the sole judge in the connected dance competitions there in two successive years in 1951 and 1952 and helped to some extent the formation of the Government sponsored Ceylon Arts Council. He served also as a member of the Art Section of the Colombo Plan Exhibition in 1952 and persented Indian classical dances there through a qualified Indian troupe. He also presided over the 7th and 10th Natya Kala Conferences of the Egmore Institute of Fine Arts in 1953 and 1956, when Shri Sri Prakasa and Sri A. J. John, Governors of Madras inaugurated the Conferences respectively. He served also as a member of the panel of judges to test and select candidates for the award of Government of India scholarships in Bharata Natya for two successive years in 1954 and 1955 and in 1957 also.

Last but not least, on the invitation of the College of Indian Music and Dance of the Baroda University, he delivered 3 lectures on "Bharata Natya and Dances of Tamil Nad" in 1955, helped the University to select suitable dance masters for that institution and served also as an examiner for the B. A., and M. A., degree examinations in Bharata Natya in that University in 1956 and 1957. He has toured all over India many times and delivered instructive lectures in music and dance at important art centres.

With a view to educate public opinion and canalise the enthusiasm of the public for music and dance on proper lines and to improve tastes and standards in the arts, Sri Krishna Iyer has been writing numerous articles, on the subjects in the English and Tamil papers of India and Ceylon and has also been serving as a regular reviewer of art season performances in music and dance in the leading papers of Madras on their invitation. As such he is much esteemed as a well informed, impartial, frank, incisive and constructive art critic of music and dance in India.

From his early days he had a remarkable flair to search out and discover deserving talents and to encourage them systematically. He had a knack also to plan and construct ideal music conference pandals and model theatres.

Thus on the whole Sri E. Krishna Iyer has to his credit over thirty years of service and sacrifice for the cause of national freedom and art. He has been an artiste, a scholar and research worker, the earliest pioneer for reviving forgotten or dying arts of value, an able organiser in the art field and above all, a well informed and impartial and much respected critic of music and dance in India. He has in

the main fulfilled what he calls as the 'three-fold mission of his life', namely the revival of solo Bharata Natya the revival of Bhagvata Mela dance-drama and the revival of the Folk Arts.

If the national songs of one great Poet Subramania Bharathi took him out of the art field and made him a political fighter for freedom, another great Poet Tagore turned him back to concentrate on art work. Thus it was destiny or providence that shaped Krishna Iyer to what he is!

Any way, he and his devoted services have been and are invaluable assets to the country. It was not to provide any idle or purposeless pastime or sensuous pleasure, that Sri Krishna Iyer slaved for the revival and popularity of these arts. On the contrary, he found in them a means to refine and ennoble humanity by inculcating into the minds of the people an aesthetic sense, love of God and good conduct, to bring out the forgotten glories of India's great culture and thereby to raise his country in the estimation of the world.

He is now 60 years of age and attained his Shastiabdhapurthi on the 9th August 1957 according to the Western calender (and 8th August according to the Hindu calendar.)

The Music Academy Madras, of which he was a founder secretary for ten years, presented him with an Award of Merit and Honour in its 1954 Conference and Convocation and the Kumbakonam Arts Academy conferred upon him in June 1956 the title of 'Bharata Kala Ratnam' in recongnition of his life and work dedicated for the cause of art for over 30 years.

TRIBUTES FROM THE PRESS AND FOREIGN WRITERS

Sri Krishna Iyer's services for the revival of Bharata Natya are acknowledged and complimented upon in journals and books published by Indian and foreign authors as well as can be seen from the following extracts :—

An Editorial note in the Modern Review 1951 December issue says :—

"Sri E. Krishna Iyer the author of this article (published in the Modern Review) had been by profession, a lawyer first and then Editor of the "Free Press" daily and other papers and magazines. He had been a prominent political worker as a Congress Satyagrahi and a popular City Father of the Madras Corporation. But more than all these, it is art that has been the dominating feature of his life and work for over 25 years. As one of the chief founders of the Music Academy (Madras) he led the way for the revival of Carnatic Music. He was the earliest poineer who took to Bharata Natya in the 1920s when it was threatened with oblivion and death and brought in a sweeping renaissance in it by his own dancing and propaganda. By further sustained work he took the art out of the hands of the decadent professional Devadasis and made cultured and respectable family women take to it. His book "Personalities in Present Day Music" published in 1933 has been the first of its kind in India in a critical study of contemporary art and artistes in Music and Dance".

Miss Kay Ambrose in her book "Classical Dances and Costumes of India" says in pages 33 and 34.

"Perhaps the most impartial, just, progressive and energetic figure and the one who played the most important part both figuratively and literally at this critical stage in the struggle for the revival of dancing and particularly of Bharata Natya is that of Mr. E. Krishna Iyer.

Faubion Bowers of America in his book on "The Dance in India" says :—

"In 1926, E. Krishna Iyer in Madras had tried to do his bit toward making Bharata Natya respectable by performing it himself in woman's clothing".

THE PATRIOT AND ARTISTE

By

Dewan Bahadur K. S. RAMASWAMY SASTRIAR

Retd. District Judge.

In Sri E. Krishna Iyer we find a unique and rare combination of qualities which are seldom found in the same person. Kalidasa refers to a similar combination of the irreconcileable favours of Lakshmi and Saraswathi.

Nisargabhinnaspadam ekasamstham
Yasmindvayam sreescha saraswati cha |

We may slightly modify this famous stanza and say about Sri E. Krishna Iyer's combination of patriotism and aesthetic perception.

Nisargabhinnaspadam ekasamstham
Yasmindvayam desarathik Kala cha |

Sri E. Krishna Iyer is a distinguished Congress Thyagi and has been in gaol for getting Bharatha Matha out of the gaol. He has done distinguished work as a Councillor of the Madras Corporation. He is a journalist to his finger tips and wields a facile pen in English and Tamil and is a fluent and impressive speaker on public platforms.

All this is enough to constitute a distinguished record. But Sri E. Krishna Iyer's work in the realms of art and aesthetics is equally distinguished. He used to sing Bharathi songs in an inspiring and fascinating manner at public meetings. He underwent training in music and took a leading part as an actor. But his heart's love was given to Bharata Natya which he learnt from the famous master Melatur Natesa Iyer. I have myself seen him dressed as a charming young lady giving Bharata Natyam recitals. When that art was under a cloud because of the anti-nautch movement, he fought for its acceptance by the public at large. The anti-nautch movement failed to put an end to courtesans but was about to kill the art of dance. The renaissance of Bharata Natya and the restoration of popular homage to it not only in South India but also in North India are due to him. He has also popularised the dying art of the Bhagavata Mela dance-drama tradition of Melatur.

As the Hon. Secretary of the Madras State Sangita Nataka Sangam he is doing remarkable work for art revival in India. May he live long and serve our Motherland !

A BOLD SATYAGRAHA LEADER AND POPULAR CORPORATION COUNCILLOR

By

The Hon'ble Sri Justice B. JAGANNATHA DAS

(Judge, Supreme Court)

Sri E. Krishna Iyer is well known as the pioneer who raised the status of Bharatha-Natyam to one of high respectability and popularity, by himself appearing on the dance stage nearly 30 years ago, at a time when it was under a cloud owing to the then prevalent anti-nautch movement of the purist social reformers. His great contribution in popularising classical dance and music and latterly, also folk-dance is outstanding and has received high appreciation.

But what is likely to be forgotten after this lapse of time is his contribution to the freedom struggle during the days when the Gandhian national upsurge swept the country. He was an organiser and the leader of the National Volunteer Corps and popularised Bharathi's songs. In the City of Madras, to which my knowledge is confined, he was the familiar figure organising and conducting, in every important congress meeting or event, the flag-hoisting ceremonies with an organised band of volunteers inspiring great enthusiasm. My first personal contact with him was during the years 1930 and 1931, when he took a leading part in the city and elsewhere, in the then risky congress activities such as picketing of liquor shops and Salt Satyagraha. He was one of the leaders in the Udayavanam camp organised at Madras for conducting Salt-Satyagraha and offered himself for being

beaten and arrested by the police, thus inspiring others by his example. He was then a practising lawyer fairly well-up in the profession and I used to be in touch with him. His direct conflict with the police by his activities led inevitably to his being sentenced to jail-life once in 1930 and again in 1932.

When the City Congress decided to take part in the Municipal elections in or about 1937, he was one of the first group of Congress Councillors who were returned with a strong majority. He was more or less continuously in the Corporation Council for over ten years till 1948, representing the very enlightened Mylapore division and was returned unopposed on two occasions. He was a popular councillor taking personal interest in the welfare of his division as well as in the civic needs of the rate-payers and brought about various improvements in his division. He was also taking a leading part in the general municipal work of the city being a member of the very important Works Committee. During a portion of his period of corporation councillorship I was also in the Corporation and was Chairman of the Works Committee. His work for his division and the city used to be methodical and thorough.

It was remarkable that he was able to carry on all this active public life while keeping up his activities in the field of dance and music at a high tempo. His work in every one of these fields was always inspired by a sense of service and sacrifice. He distinguished himself by devotion, intensiveness and thoroughness in all the work he took up.

There may be some who may have come up into prominent positions by their public activities and others who in the field of dance or music may have received better recognition. But I believe there is none who can be said to be higher than Sri E. Krishna Iyer in his sense of service and devotion to the causes he took up and none who combined public life with dance and music in such intensive measure with credit and approbation.

A MODEL CITY FATHER

BY

Dewan Bahadur R. V. KRISHNA IYER

(Former Secretary, Madras Legislature)

Mr. E. Krishna Iyer's well deserved reputation in the field of Bharata Natya has to some extent eclipsed the fame which is justly due in respect of his activities in other spheres. In fact many people do not even know of such activities.

I myself came into contact with Mr. Krishna Iyer more than thirty years ago, when I was the Secretary of the Madras Presidency Discharged Prisoners' Aid Society and he was kind enough to give a dance performance in aid of the funds of that Society. Even then he had become well known for his expert knowledge of Bharata Natya and his bold desire to make it popular. The society greatly appreciated his proficiency in the art and was immensely thankful to him for his willing generosity in giving that benefit performance. Since then, I have had occasion to meet him often and am glad that he obtained name and fame in various other fields also and especially as an ardent patriot who went to jail more than once in the service of his Motherland.

In these few lines, I wish to refer to one department of his activities which is not as well known as it deserves to be. He was an elected member of the Council of the Madras Corporation for two terms from 1938 and on both occasions, I believe, he was returned without contest. He was residing in the same street as myself and I was personally aware of the enthusiasm and diligence with which he devoted himself to his duties as a Councillor of the Corporation. He often met the rate payers of his division, ascertained from them their needs and requirements, and was himself freely accessible to every man who had a grievance to be redressed. With a band of volunteers whom he had collected, he often used to go round the streets carrying placards with health slogans to see for himself the condition of the roads and drains and the way in which the health and conservancy staff did their duties and to instruct the people to keep their precincts clean and to co-operate with the Corporation staff in keeping the roads also clean. How different is all this from the state of affairs to

day when the rate payers rarely see the faces of their representatives in the Corporation except during the time of the elections and when the supervising staff of the health and conservancy departments of the Corporation are scarcely visible in the divisions and the residents of a division are virtually at the mercy of the inferior servants.

Mr. E. Krishna Iyer took to his Corporation work with seriousness and a business like manner. He chalked out for himself a list of improvements he would concentrate upon during his councillorship and did his best to achieve them. The supply of Corporation water to the houses in Mylapore had dwindled into a trickle and the efforts which Mr. E. Krishna Iyer made to improve the supply brought about some amelioration in the condition. He started one or two free reading rooms in the division. More than anything else, his services in connection with the remodelling of the Mylapore cremation ground were of unique value not only to the inhabitants of Mylapore but to the whole of Madras City of which it was then an ugly and gruesome spot.

He was a model Councillor of the Corporation, and could be held up as an example to all Councillors and candidates for councillorship to follow as regards the manner of discharging their duties as Councillors.

The reason why he was such a success as a Councillor was, that in his work he was actuated by a sincere desire to improve the City and help his fellow citizens, and not by any desire for personal aggrandisement or even personal fame.

On the eve of his Shastiapdapurthi, I join in the prayers of hundreds of his friends and admirers for his long life and prosperity.

AN APPRECIATION

By

Prof. P. SAMBAMOORTHY, B.A., B.L.

(*Head of the Department of Music, Madras University*)

I have known Mr. E. Krishna Iyer for the last 30 years. The first time that I came into contact with him was in December 1927 when he and I were appointed Joint Secretaries of the Fifth All-India Music Conference which met in Madras along with the session of the Indian National Congress in Spur Tank, Egmore. That was the last All India Music Conference to be held in Madras. It was a successful session from more than one point of view.

That Conference was blessed by both the Goddesses, *Saraswathi & Lakshmi*. Eminent musicologists from North India and South India and a few foreigners participated in the Conference. The Conference was held in the Museum Theatre. Discussions were carried on a scholarly level. The lively discussions that took place day after day during the forenoons and afternoons on topics of interest like 22 Srutis and the Gramas were attended by a number of scholars. It was a veritable feast to listen to the arguments and the summing up each day. I had the privilege of being appointed the Secretary to look after the deliberations part of the Conference, whereas Mr. E. Krishna Iyer was appointed to look after the concerts part of the Conference.

I must admit that with the help of letters given to important officials by the late Mr. A. Rangaswamy Ayyangar, Editor of the 'Hindu' and the late Dr. U. Rama Rao, I was able to visit a number of places of musical importance in South India including some zamindaries. I was able to collect valuable manuscripts, musical instruments and other materials. They were displayed in the Musical Instruments Exhibition arranged in the pandal of the Conference. That Exhibition was the first of its kind to be organised in South India. This Music Conference left a decent surplus amount, and it was with this surplus amount that the Madras Music Academy was founded in 1928.

Mr. Krishna Iyer is a hard task master. Even at the cost of incurring displeasure he would extract full work from his colleagues and servants. He himself is capable of a good deal of hard work. When he takes up a work he plunges into it heart and soul. He works at it with a great deal of devotion. Having

watched his work at close quarters for many years, I can bear testimony to the absolute sincerity with which he has discharged the work entrusted to him as well as the work taken by him.

During the years he worked as the Secretary of the Madras Music Academy he rendered yeoman service to the cause of that institution. He worked hard to gain for it a status in the academic world. During the term of his office, he invariably arranged lectures and demonstrations on music in addition to concerts by top-ranking performers. His services to the cause of dancing are too well known to be mentioned. By writing intelligent and thought-provoking articles in English and Tamil on this great art, he roused the interest of the intelligentia in it. We are now reaping the full benefits of his labours. His endeavours in popularising the Bhagavata Mela Nataka are also well known.

I cannot close this appreciation without making a pointed reference to his services in the cause of the revival of Folk Music and Folk Dance. There are still amongst us many who scoff at the idea of witnessing a performance of folk music and folk dance. They forget that folk music and folk dance have got a distinct place in the cultural heritage of a country. Ragas like Kuranji, Nadanamakriya, Punnagavarali and Navaroj owe their origin to folk tunes. Some ragas are merely polished versions of folk tunes. Folk music and folk dance which give genuine pleasure to millions and millions of our countrymen and women cannot be cheaply dismissed as unworthy stuff. Mr. Krishna Iyer was convinced of the greatness of the folk arts. The great festivals of folk music and folk dance that he organised in Tanjore in May 1956 and in Madras in May 1957 proved colossal successes. They opened the eyes of many to the beauties of these arts. But for his unstinted labours the public would never have known even about the existence of many folk arts that were seen during the Festivals.

As Secretary of the Madras State Sangita Nataka Sangam he has done brilliant work. To build an institution from scratch is not an easy task. It is only those who had to do such work that can appreciate the labours of Mr. Krishna Iyer.

My prayer is that he should live for many more years and continue to serve the cause of South India's music and dance.

UNWAVERING DEDICATION TO SERVICE OF ART

By

Prof. T. V. RAMANUJAM, M.A.

(Matunga, Bombay)

During the last four decades South India has thrown up many talented persons who have been enthusiastic about helping and reinforcing the renaissance of our national heritage in matters pertaining to the fine arts in general and Carnatic Music and Bharata Natyam in particular. Not all these gifted enthusiasts, however, have been determined, persistent and tenacious in working for the strengthening and the enriching of this great movement for the re-effulgence of art-forms and art patterns which used to be the great privilege of South India, more particularly of Tamilnad. Their enthusiasm and consequently their active service in this great cause, were fitful, sporadic, transient and fleeting. Many were the connoisseurs and enthusiasts who were famous, and rightly famous, in the twenties who were completely forgotton, and rightly forgotton, in the thirties and forties of this century. Others who are in the front-rank today as art-critics and art devotees were absolutely unknown some fifteen years ago!

Sri E. Krishna Iyer belongs to an altogether different category, and is of an altogether different, and may I say respectfully, of an altogether superior calibre. His enthusiasm has been permanent, has been abiding, has withstood the severe onsloughts of misfortune, of neglect, of coldness of friends, frowns of those in authority and of many other hardships. His loyalty and devotion to art, his preparedness to work unremittingly for its development, his willingness to undergo sacrifices for the maintenance of its purity—these have been absolutely firm and abiding, never fleeting and evanescent.

In the rebirth of the histrionic art, in the restoration of Bharata Natyam to its rightful place of prestige and popularity, in the revitalisation of Carnatic Music—in every one of these spheres, Sri E. Krishna Iyer has played a part which is impressive and inspiring not only by the quantum of active and sacrificial work put in, but also by the continuity and steadfastness of his labours.

I remember, as a young boy, studying in the Presidency College, Madras, seeing Sri E. Krishna Iyer dressed in the typical Bharata Natya costume of a lady with supple limbs and expressive features, and giving a recital in pure Bharata Natya before an enlightened and discriminating audience in the Sugana Vilasa Sabha. There were veterans in the audience, veterans of the calibre of the late Justice V. V. Srinivasa Iyengar and the late lamented hero, Sri Satyamurthy. I think, if my memory is right, there was also the late Justice T. V. Seshagiri Iyer in the audience. Has Sri Krishna Iyer's interest in and work for Bharata Natyam waned since those youthful days of his ? No, emphatically and definitely no. It was only the other day that he gave an address to a small but keen audience of art-lovers in Matunga and there were veterans like Nattuvanar Sri Kuppiah Pillai in the audience. I noticed in 1957 in Sri E Krishna Iyer the same gusto, the same spontaneity of feeling and expression, the same frankness, and, above all, the same sincerity of approach which I found in him in the early twenties.

Sri Krishna Iyer is not only an expert, a connoisseur, a Panditha, but he is also a Rasika and an enthusiast. His knowledge is not just academic and theoretical. His utterances and his writings are not just critical, not x-ray photographs. On the other hand, they are the out-pourings of a *Sahridaya.* That is why his writings and his speeches have an appeal both for the *panditha* and for the *pamara.* He does not go by prejudices, predilections, whims and caprices. He will not swear that Vidwan so-and-so from Tirunelveli is India's Number I vocalist, just because he himself happens to come from that district. Judgments based on considerations of parochial or sectarian or linguistic loyalties and preferences are utterly foreign to Sri E. Krishna Iyer. His tastes are catholic. His judgments are objective and fair. He encourages all who need and deserve encouragement. His music criticisms and reviews of concerts both of Bharata Natyam and of Carnatic Music have always been marked by restraint, dignity, constructive approach and genuine knowledge of the aptitudes of the artistes concerned.

It is very rarely that we have a connoisseur who is well-versed in Carnatic Music, Bharata Natyam and the Dramatic Art. Sri Krishna Iyer has deep knowledge of and genuine interest in all the three. He has served the promotion of all these three great arts, sincerely and steadfastly over a long period of years. Men like him are rare. The country must cherish their services, and publicly express their appreciation of and gratitude to men of that calibre.

I consider it not only as a source of pleasure but also as a matter of sacred duty personally to associate myself with this very appropriate and very necessary work of honouring a sincere and good student, scholar and servant of three great arts of our country namely, Carnatic Music, Bharata Natyam and Histrionics. May God bless him with long life, good health, mental peace and prosperity.

IDEAL CONNOISSEUR AND CRITIC OF MUSIC

BY

Sri G. N. BALASUBRAMANIAM

(Sangita Vidwan and Music Producer, A. I. R. Madras.)

On the happy occasion of the 61st birthday of Sri E. Krishna Iyer, I have the greatest pleasure in paying my tribute of praise to him for all the sacrifices and many sided services that he has done for over 30 years. He has sacrificed his prospects and comfort in life as much for the cause of art as for national freedom. He threw up his lucrative legal profession for the cause of national freedom. If he had cared to build up his political prospects, he could have gained power and position. He sacrificed that too for the sake of art. He had

qualifications enough to take to a regular and successful dancing career and earn a fortune. He sacrificed that too again for the sake of bringing out all other available and deserving talents in art and to establish its renaissance on a secure basis. Unique indeed has been this kind of repeated and supreme sacrifice by Sri Krishna Iyer without a thought for his own future.

As an artiste, I am here concerned with Sri Krishna Iyer as a long standing honest and sincere worker in the art field. He is an artiste, connoisseur, promoter and critic all combined in one. That he was a pioneer exponent of Bharata Natya in the days when it was looked down upon as something of an evil to society and that by his own dancing and propaganda, he brought to the art, respect, status, popularity and votaries too from cultured and respectable families are all too well known.

His first love was perhaps music and as a connoisseur of that art he has been unrivalled. Few people have attended and listened to more performances than he. Few connoisseurs have worked so long and so hard systematically as he to search out and discover new talents, to guide and encourage them and to bring them to public notice and prominence. He has been unsurpassed in that respect. About 30 years ago, music and musicians were not given that respect, status and honour which they are enjoying at the present day. It was to improve that state of affairs that an All India Music Conference was held at Madras in 1927 and Sri Krishna Iyer was its most active organising Secretary. As an offshoot of that conference, the Music Academy was started in 1928 and Sri E. Krishna Iyer was one of its chief founders. As its Secretary and moving spirit, for ten years, he laid a strong foundation for it; and if that institution flourishes to-day as one of the best art organisations in the country, it is not a little due to the invaluable work of Sri E. Krishna Iyer in its early formative days.

MY CONTACT WITH SRI KRISHNA IYER

I cannot but recall at this juncture my first contact with him, in 1928. I was then a young man studying in the B.A. Honours course. My father, who was a non-professional musician, was invited by the Music Academy to give a performance at the Y. M. C. A. Hall. On the morning of that day I had to meet Sri Krishna Iyer to talk over the details of the arrangements for my father's performance. Sri E. Krishna Iyer knew that I was also a trained musician. He insisted that I too should sing along with my father and the public should have an opportunity to see the father and son of a cultured family giving a music performance on the same platform. The performance took place as he desired.

After I took my degree, my father was inclined to send me to a decent Government job, as in the then conditions and association of ideas, an art career did not seem to be as respectable and to hold as secure prospects as a Government job. Sri E. Krishna Iyer having come to know of this, approached my father and argued with him for a number of days to change that plan and to retain me for the music platform, as he felt strongly that the status of the art would considerably improve by well educated people coming into the professional field. My father finally gave in to Sri E. Krishna Iyer. Hence, apart from my own leanings, Sri E. Krishna Iyer's concern also for my future played a part in making me what I am to-day.

As a Secretary of the Music Academy and otherwise too, Sri E. Krishna Iyer has been encouraging a good number of deserving artistes. Many are those among professionals and amateurs who have benefitted by him and all of them are grateful to him for such unselfish service. He was a pioneer in bringing up on the public platforms a number of well trained non-professional musicians and to encourage talented family ladies too, to display their musical talents in public and to remove the then existing prejudice against respectable ladies singing in public.

AN IDEAL ART CRITIC

Above all, it is for Sri E. Krishna Iyer as an art critic that I have the greatest admiration. Criticism of contemporary art and artistes is no easy task as it requires a number of qualifications and he had all of them combined in himself, so as to make him an ideal critic. He has been the fairest, absolutely impartial and most constructive critic that I have ever come across. Unlike most people with preconceived personal likes and dislikes, he listens to every performance with an open mind, takes an objective view of things, gives generous praise for the good features and points out the defects too, with suggestions

for improvement in a discreet manner. In short, his art criticisms are well written and faithful pen pictures of performances. When one reads them, one would feel as if one is actually listening to the performances themselves. He could invariably be found sitting unobtrusively in a corner in every performance and listening intently without ever allowing any of his talkative neighbours to distract his attention. He could also be seen jotting down the notable points of a performance.

He has utilised all the opportunities that came to him in journalism to promote the cause of art and educate the public in art matters by his prolific articles and reviews of performances. Such reviews of his have been invariably commanding the respect and approbation of all fair-minded rasikas. Because, he neither ballyhooed nor decried any artiste unduly, and his views about art and artistes were always sane, balanced and based on acceptable and understandable criteria of judgment. Often in his reviews he gives a short introduction explaining the nature of the art and its essentials and basis of judgment too and then brings out the good and weak points of the performance. Even the strongest criticism of his is generally couched is such nice and courteous language with respect and sympathy for the performing artiste, that even the criticised artiste does not resent it, but on the contrary finds that a mirror is shown by a loving friend to his face to reveal him to himself.

No wonder his "Personalities in Present Day Music", published 24 years ago, was hailed by the press and the public as the first and only book of its kind in a fair, frank and impartial critical study of contemporary art and artistes, telling the truth about them without fear or favour. Such criticism of Sri E. Krishna Iyer is known to have served also as a turning point in the life and outlook of a few senior Vidwans of the previous generation and helped them to improve their art considerably. If only we could have a few more impartial and well informed critics like Sri Krishna Iyer, art, its development and understanding will be far better and easier than they are now. Let us be proud of Sri E. Krishna Iyer and cherish and honour him with love, respect and gratitude for all that he has done. May he live long and serve the cause of art as he has been doing till now.

Sri E. Krishna Iyer's Service to Art in Baroda

By

SRI MOHAN KHOKAR

(Head of the Department of Dance, University of Baroda)

It is a part of the working of every department of the Baroda University to invite outstanding authorities in their respective fields to deliver lectures for the benefit of the students. Hence when the Department of Dance was established in 1950 and I, as its head, was asked to make suggestions for inviting lecturers, the first name I proposed was that of Sri E. Krishna Iyer. That is because I could think of no other person who was more qualified than he and who could speak with as much knowledge and "the voice of experience" as he.

My proposal could not materialise immediately, for like any new enterprise my Department too had its teething troubles. Nevertheless the opportunity did come, although it came much belated. Sri Krishna Iyer was invited, in February 1955, to deliver three lectures on "Bharata Natya and Other Dances of Tamil Nad."

Sri Iyer arrived at Baroda three days prior to the scheduled date of the first lecture. He brought his daughter Meena Bai with him as well. They stayed at my house and as Meena and my wife, Saroja, were childhood friends, we all had a very happy time together. Though I had met Sri Iyer at Madras and though Saroja had told me lots and lots about him, this was the first opportunity I had to stay with him. And I am glad it was ordained this way, for I got the opportunity to learn much from him. There were several points about Bhrata Natya, about its technique, chronology and exponents, that had intrigued me; and on all these Sri Iyer shed considerable light for me. Besides, by staying together, I also learned to admire

Sri Iyer for his extreme simplicity, his big heart and his passion for work.

Sri Iyer delivered his lectures on three consecutive evenings. To illustrate the technical points raised in his lectures he had Meena and Saroja demonstrate for him. He had a very receptive audience, and even though the time alloted to each lecture was one hour, he spoke for over three times that duration ; and every time he had to be literally forced to stop, for if he had his way he would probably have gone on speaking all night, and the audience would not have moved out, either !

I mention this to underscore Sri Iyer's power of oratory and his knack of sustaining the interest of audiences. Sri Iyer's lectures were very interesting and very illuminating and, incidentally, they have now been published by the Baroda University and are available for sale to the public.

Sri Iyer's lectures at Baroda created a profound impression on the University authorities. Indeed, among themselves, the authorities realised that they had found the proper person to help them and guide them on the various problems pertaining to the Department of Dance. The first evidence of the confidence reposed in Sri Iyer came when, early in 1956, the University invited him to serve as the "expert" on the Selection Committee appointed by the authorities to interview candidates for the post of a teacher in Bharata Natya. That Sri Iyer's voice was heard and respected is evident from the fact that at this interview he recommended two candidates and got both of them appointed, even though the University had only one vacancy !

Two months later, in April 1956, took place the first M. Mus. Examination in Dance of the University of Baroda. And this, it may be emphasised, was the first examination of its kind in the whole country, for Baroda has been the first University in India to give full academic status to the subject of dance. As the Head of the Department, I, of course, was to be one of the examiners, and as for the external examiner, the choice of the University straightaway fell upon Sri Iyer. Consequently, Sri Iyer and I set and examined three papers in the Theory of Dance and conducted two examinations in Practicals. I must say that in Sri Iyer, I found the perfect examiner, for in whatever he asked, he judged the answers from the standard expected of the candidates and not by his own knowledge. This is a point of no little significance, for information about the dance in India is yet to be standardised and a pedantic examiner might easily lead himself to victimise candidates who do not conform to his way of thinking.

Sri Iyer's next visit to Baroda took place in April 1957. This was in connection with B. Mus. and M. Mus. Examinations in Dance. Again, he and I worked as co-examiners. As for myself, I think I have got more than I deserve, for in his "Confidential" "Examiner's Report", Sri Iyer has written that he has found the standard of training in the Department of Dance higher than that obtaining in any other comparable institute in the country. In connection with this visit to Baroda, I must mention, that Sri Iyer was in delicate health; and even though the doctors had advised him not to travel, he found that he could not evade the call of duty. This time, his son-in-law, Sri K.S. Viswanathan, came with him from Bombay. I found in him an extremely sociable and amiable individual and it surprised me to see the complete freedom of thought and expression that existed between him and Sri Iyer.

Sri Iyer was invited to Baroda again, in July this year, to help in the election of a Reader for the Department of Dance, He could not travel so far, having been devitalised considerably by the ubiquitous 'flu virus, but he nevertheless did send his recommendations by post.

Another invitation awaits Sri Iyer this year, for he has again been asked to visit Baroda to deliver a series of lectures. This, it may be mentioned, is a unique honour, for it is not often that the same speaker is invited twice by the University. Sri Iyer has undoubtedly carved a cosy niche for himself at Baroda, and one can be sure that the Department of Dance here will always look up to him for guidance. Other Universities in India will sooner or later follow the lead given by Baroda in establishing a Department of Dance, and when they do, may they take advantage of the experience of Baroda and try to emulate it in the matter of seeking guidance as well.

Sri E. Krishna Iyer as **Arjuna** in the Film "Sairandhri" in 1939

Sri E. Krishna Iyer in 1939

Arjuna as **Brihannala** in female costume took service as tutor in Bharata Natya to the Virata Princess Uttara. Sri Krishna Iyer as Brihannala presented, for the 1st time in the talkies, a classical Tillana.

Sri E. Krishna Iyer as Brihannala (Arjuna turned into Eunuch) in the Film "Sairandhri" in 1939

Sri Ramgopal and Sri E. Krishna Iyer
in 1949.

Sri E. Krishna Iyer delivering his Presidential Address
at the 7th Natyakala Conference of the Indian Institute of Fine Arts, Egmore,
inaugurated by Shri Sri Prakasa, Governor of Madras in 1953.

AN APPRECIATION

By

Sri Y. MAHALINGA SASTRI, M.A., B.L.

(*Former Principal Oriental College, Dharmapuram*)

I am very happy to join in the felicitations which are being offered by the enlightened public of Madras, to Mr. E. Krishna Iyer on the auspicious occasion of his Shashtiabdapurthi. Public memory is said to be short. It can be revived only by celebrations of such occasions. New men must take the place of the old and must carry on the work, but the debt of gratitude to the pioneer must be paid.

The second quarter of the 20th century has witnessed a remarkable revival of certain arts like dance and music in South India, and Mr. E. Krishna Iyer played a very significant part in it. He had the vision to see a great future for some of these arts, he had the spirit of service which gave no thought to the sacrifice involved, and he had the drive and self-confidence to put his shoulder to the wheel.

South India could once boast of the hey-day of every kind of art. The nobility of the land patronized the artistes when already royalty was in decline. With the progress of the modern re-set-up of State and Society, patronage of arts suffered a temporary suspension before the shift could be adjusted. This interregnum found dance depressed—its votaries dwindling and its teachers drying up.—the Bhagavata Mela dance dramas getting into disuse, and Bommalattam slipping into oblivion, not to mention the folk dances, dramas, music and other feats of amusement which struggled on in degradation.

Mr. E. Krishna Iyer was the harbinger of the renaissance and he touched with the magic wand of his selfless enthusiasm and unremitting energy, every one of these arts and stirred in them the vitality for a new life and a luxurious growth. A great change consequently came over the art or Bharata Natya during these three decades. The art which thrived in the close preserve of a class, has now become the pastime or hobby *par excellence* of many decent homes in cultured society. The Bhagavatha Mela dance-dramas have been brought into the limelight of public appreciation.

Among the sponsors of the Music Academy of Madras, Mr. E. Krishna Iyer was one. He led it forth from growth to growth for ten years as its Secretary. The Music Academy has now become an institution of all India fame with its manifold activities calculated to conserve and popularise classical traditions in Carnatic Music. Mr. Krishna Iyer is now giving his best to the putting up into the public view, of the folk arts and giving them a decent status among the national arts.

Last but not least, Mr. Krishna Iyer has done invaluable service to the arts of music and dance as a critic. His reviews of performances maintained a high standard and were as infallible as they were inimitable. His judgments were received with approbation by all experienced and well informed auditors. How one wishes to see more of his reviews appearing in the papers now-a-days !

I have known Mr. Krishna Iyer from 1927 and have admired all along his excellent work and pure standard, his superior talents as a dancer, actor, singer and journalist and his unvaried geniality of temper. He espoused good and deserving causes and threw himself heart and soul for their betterment with his mind unsullied by any calculations from a selfish point of view or by any desire for publicity stunts.

The lovers of the art cannot forget his invaluable services spread over nearly three decades and it is in the fitness of things that they have come forward to honour him on the occasion of his Shashtiabdapurti. I wish him many more years of devoted service to the art and art criticism.

A STAUNCH WORKER FOR THE CAUSE OF ART

By

Sangita Kalanidhi Mudikondan Venkatrama Iyer

(Vice-Principal, Teachers' College of Music)

I am happy to know that my close friend Sri E. Krishna Iyer is completing his 60th year. I have known him for the past 35 years. He has done immense service to the cause of art through his writings and lectures, and sacrificed much for the same. He is one of those who worked hard for the popularisation of Bharata Natyam; and I may say, he is the chief person among them to revive and popularise Bharata Natyam from as far back as the days when he was the Secretary of the Music Academy, Madras. To him goes the credit for reviving Bhagavata Mela and folk dances of South India. A man of pleasing disposition and amiable qualities, unostentacious and learned, he has always remaind as a staunch worker for the cause of art. He has been an impartial and encouraging critic to the artistes of South India. Whatever he undertakes in whatever field, he does his part with thoroughness and selfless devotion. As the Secretary of the Madras State Sangita Nataka Sangam, Madras, he still continues to do yeoman service to music and dance. Though an advocate, he is very well known and popular in the field of politics, and dance as well.

May God bless him with a long, happy and prosperous life.

Sri E. Krishna Iyer as a Journalist

By

Sri Kasa Subba Rao,

Editor "Swarajya"

Madras is more music-minded and dance-minded than any other city in the country. Sri E. Krishna Iyer contributed as much as anyone else towards this result. I was for some time the editor of a paper in which he wrote regularly reviews of the main events in the city connected with music, dance and drama. This branch of journalism was at that time an innovation. Nowadays it is quite possible to make intelligible comment in English on the specialities of Bharata Natya and Carnatic music without indenting on technical words and phrases in Sanskrit, Tamil or Telugu that need a lot of explanation for the benefit of those unfamiliar with these languages. To some extent such technical expressions by frequent use have also passed into the currency of modern English. But when Krishna Iyer commenced his career as music and dance critic, he had no ready-made vehicle that could be utilised instantaneously to serve his purpose. He had to improvise new vocabulary to do justice to the content of his assignment. This he did in a spirit of indefatigable pursuit, with something of the thrill and joy of discovery of all great explorers. It was not merely an occupation to him. It was a mission.

He also created the material he dealt with. The Music Academy is now an outstanding repository of the arts, delighting an expanding puplic with its programmes. It has also been the inspiration for the formation of several similar institutions. All these together provide that rich and varied fare in entertainment spread over the year in convenient instalments, which has become the basic factor in the building up of the reputations of budding artists. Krishna Iyer was the moving spirit of all this prodigious movement and activity for many years. He roamed everywhere in quest of promising talent. He encouraged it with unflagging enthusiasm. When it had blossomed into ripe maturity fit for public presentation, he would arrange forums to help it on to fame and prosperity. And he would nurse it with publicity and propaganda through journals, setting its course on a sea of adventure with the universe as the limit. It is as if a press reporter strove with might and main to create the interest in the public to popularise a movement to furnish the occasion for the meeting he had to report, and also laboured hard to promote the leadership to produce the speakers to address the meeting.

Journals like *Kalki* and *Ananda Vikatan* have, in the world of Tamil art and culture, built up the reputations of many distinguished celebrities, who in their turn endowed it richly with artistic traditions and civilized means of joy and advancement. A service like this is not so distinctively performed by magazines in other languages; and Krishna Iyer can be aptly defined as one of the major but intangible and generally unrecognised forces that inspired and stimulated it in a crucial period. In a way he has been amply rewarded for this to an extent beyond the reach of many blessed with greater fortune or prominence. I know of none so happily gifted with the power of continual enjoyment while planning work, while doing it, and later while savouring its excellences in unending review. It is a joy to watch how delighted he is in the prospect, performance and retrospect of his chosen efforts, as his shining eyes and beaming countenance spread their effulgence over the whole neighbourhood as it were. In this discontented world full of grouses, jealousy and grievances, he has mastered the great art of extracting satisfaction out of the littlest mercies. He is an integrated person, presenting at all times, a perfect picture of containment, perhaps for the simple reason, that he has learned and practised a way of life that has eluded most people of combining delight with duty.

A Life Dedicated to Art

By

Sangita Kalanidhi Dr. Dwaram Venkataswamy Naidu,

(*Violin Vidwan*)

My first contact with Sri E. Krishna Iyer was at the All India Music Conference in 1927 at Madras, when he was its organising secretary. Friendship between us grew from thence. The Music Academy was founded in 1928 as an offshoot of that Conference by Sri Krishna Iyer, Dr. U. Rama Rao and others. As its secretary and moving spirit he worked intensively to build up the Academy on a strong foundation for ten years and began the vogue of holding Expert Committee Conferences and annual Conferences in which myself took part.

In 1934, he chose and took me to the Banares All India Music Conference to represent Carnatic Music there. He also took Smt. Balasaraswathi to represent Bharata Natya in that Conference. His lectures and demonstrations there on music and dance were greatly appreciated.

His studies of contemporary art and artistes including myself in his famous book "Personalities in Present Day Music" revealed him as a frank, understanding, and impartial critic of music. Since then he has written numerous articles and reviews on art and artistes in music and dance and his writings have been noted for their insight and information, impartiality and open-mindedness, constructive criticism and delectably fine style.

I have watched with great interest and admiration his long sustained work as a pioneer for the revival of Bharata Natya, Bhagavata Mela Dance-Drama and folk arts, though I could not have the pleasure of seeing him dancing, in which he earned a reputation in the nineteen-twenties.

A few years ago, I again had the pleasure of coming into close contact with him at the Golden Jubilee celebrations of the Saraswathi Gana Sabha, Kakinada, when he presided over the function to honour me. Myself and all others present in that Assembly were greatly struck by the well-informed and stirring speech made by him on the occasion. He has always been broad minded in his outlook and encouraged art and artistes in the whole of India without any provincial prejudices. From his early days Sri E. Krishna Iyer had an inimitable flair to search for and spot out deserving talents and to encourage them as much as possible. Many are the artistes in music and dance who have greatly benefitted by his selfless services for them. In short his is a life wholly dedicated to art.

May God bless Sri E. Krishna Iyer with many more years of healthy life and useful activity for the cause of art.

MY FELLOW ACTOR AND A FINE DANCER

BY

Rao Bahadur P. SAMBANDA MUDALIAR

(*Actor and Playwright*)

I wish to congratulate my old friend Mr. E. Krishna Iyer on his having attained his Shashtiabdapurthi. I have known him for several years intimately after he became a member of the Suguna Vilasa Sabha in 1923. He has acted prominent characters in several Tamil Dramas. I should like to mention specially his acting as Vasanthasena in *Mrichakati* and Gowrimani (Gertrude) in my adaptation of *Hamlet*. Above all, I remember with great pleasure his having acted as Vasavadatta, my queen, when I played the role of King Vatsaraja in *Ratnavali*. Apart from his remarkable capacity as an actor, I will always remember him as a great male dancer, after Rangavadivelu who was the first male dancer in our Sabha. I remember Sri E. Krishna Iyer's dancing as one of the best I have seen.

Apart from his artistic abilities I should like to mention that I always value his true friendship.

I wish him long life and prosperity in the future years by the grace of God.

PIONEER DANCE ARTISTE AND RESPECTED CRITIC

BY

Sri GOPINATH

(*Natana Niketan*)

I know Sri E. Krishna Iyer for the last 23 years. I met him for the first time in 1934 at the Banaras Music Conference when he brought Srimathi Balasaraswathi, the exponent of Bharatanatyam, to that conference. He gave there two lectures on music and dance with demonstrations and they were highly appreciated. On hearing about it, the Maharaja of Dharampur, who presided over the conference, asked him to speak again on Bharata Natya before presenting Smt. Balasaraswathi. Needless to say, that Sri Krishna Iyer's speech, though short, evoked the applause of the Maharaja and the huge audience.

Dancers of different styles had come from different parts of the country. Agreeably enough, Mr. Krishna Iyer was entrusted with the responsibility of allotting time for their dances and for arranging their programmes too ! Such was the respect that he commanded in the art world even as early as 1934. Since then I have had close contact with him.

I can confidently say he has sacrificed his life for the preservation and development of the South Indian arts such as Music, Dancing, Bhagavatha-Mela, Bommalattam and Kavadi and other folk dances. He is the first person who took the trouble of studying Bharatanatyam and exhibiting it among the educated public boldly, at a time when it was under a cloud of social prejudice. He brought the richness of this art being felt by the cultured and learned people of India through his articles and constructive criticisms. I always give respect to his criticism on dancing. During these years I have always found him encouraging the younger artistes to come to the forefront.

On his Shashtiabdapurthi I wish him a long and peaceful life and pray God Almighty to spare him for a long time as his services are essentially needed for the development of our South Indian Arts.

MY REMINISCENCES

By

S. M. K. SASTRI

(Retd. Engineer, & Former Actor, Coimbatore)

I came to Chepauk P.W.D. from the Circars in the year 1922 and it coincided with the advent of Mr. E. Krishna Iyer as a lawyer in the Madras High Court. Both of us lived in Triplicane. I was interested in the amateur histrionic activities of (1) the P.W.D. Recreation Club (2) The Andhra Nataka Sabha (3) The Suguna Vilasa Sabha (4) The Government Officials Party and other sister institutions.

My contact with Mr. E. Krishna Iyer first commenced in the Triplicane bhajans and grew in the Suguna Vilasa Sabha. With his toneful voice he used to sing well and to render Poet Subramania Bharathiar's songs in particular, among others, with remarkable fervour. I remember distinctly how he took to Bharata Natya with ease and grace and how he practised it intently and studiously to obtain perfection in it. His well proportioned and supple body naturally lent itself with grace to obtain distinction in this line and he made a mark in the minds of his audience which will never be forgotten. If his chaste, classical, dignified and graceful Bharata Natya items evoked spell bound admiration, his Cosmic Dance called ordinarily as the 'Plate and Pot dance', interpreting the Lord's joy over His own creation,* and the symbolic "Kite Dance" in the Suguna Vilasa Sabha and elsewhere earned the roaring applause of distinguished audiences. His "Laya' was perfect and his "Mudras" clear and meaningful.

Those were days when Bharata Natya was in a degraded condition and under a heavy cloud of social prejudice. It required no small courage and foresight on the part of Mr. Krishna Iyer to have taken to it as the earliest cultured pioneer and expounded it in a refined and dignified manner, thereby leading to its revival and reform.

Mr. Krishna Iyer has successfully played the heroine's role in many a drama in numerous amateur institutions. His acting as Vasanthasena in *Mrichakati* and Malavika in *Malavikagnimitram* in particular has never been surpassed by that of any others.

In the year 1928 he accompanied us in our tour in Coimbatore district in aid of the funds for the D. J. H. School, Gobichettipalayam. We staged dramas at Tirupur, Dharapuram, and Coimbatore. In the show at Dharapuram where "*Manohara*" was staged, Mr. Krishna Iyer acted as my "Vijayal". Mr. H. A. B. Vernon, Member, Board of Revenue, patronised the show and he came all the way from Ooty to Dharapuram. The dance recital of Mr. E. Krishna Iyer which was given as an interlude, was received with admiration by a spell bound audience and after the performance was over, Mr. Vernon specially asked for a repetition which was willingly done.

That night, some in the audience would not finally leave the hall after the performance till Mr. E. Krishna Iyer removed his wig, as they were betting among themselves that the dancer was a woman! I remember distinctly the appreciative terms showered on the dancer by Mr. Vernon.

Mr. Krishna Iyer has done more and more research and work in the field since then and it is better to pay homage to his art than try to appraise its merits.

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* "*Apa eva sasarja adhau, Thasu bhijam apasrijath*" is the sentence and idea of Manu that was sought to be interpreted in this dance in Bharata Natya technique. As such it was a creative dance. "I created the element of liquid, energised it and evolved the Cosmos including the Earth. I enjoy and bless my own creation." The plate with water symbolises the liquid element and the pot the Cosmos.

MOST HELPFUL DANCE CRITIC

By
Mrs. RITA CHATTERJEE
(Natyakala Bushanam, Danseuse, Bombay)

The gentle art of criticism as practised in our country often has disastrous repurcussions. The critic either brings forth all the superlatives at his command to extol the artiste in question, so that, lifted to the airy regions, she refuses to descend to our mundane earth and nestles there for ever, or he tears her apart limb by limb and strews the remains in the mud, so that she and her name are damaged beyond hope of redemption and rehabilitation. Both these extremist attitudes are hardly conducive to the artiste's mental well-being and future progress. The one inflates her so much that, deeming herself perfect, she loses the humility and eagerness to learn more, and the other disheartens her, if she is feeble hearted enough, and discourages her from further effort and improvement through self chastisement.

Fortunately for the artistes of our country, specially dancers, a critic of the calibre of Sri E. Krishna Iyer of Madras exists in our midst. His character is happily free of these excesses. Fair, just and impartial to a surprising degree, in a country torn with prejudice and partisanship, he judges a dancer by his or her art alone, and not by his or her family background or personal connections or any other influential factor. Rich and poor alike derive the maximum benefit from his critical survey and his kind and mature consideration are brought to bear equally upon the well-known artiste, secure upon her established seat and hallowed with the glittering aura of public acclaim, and the novice, diffident and "gauche", trembling upon the threshold of fame, fearing lest the gates be barred upon her face. His critical reviews have stimulated the "Star" to greater heights of inspiration and achievement, and lent a firm hand to the struggling artiste to help her over the roughnesses of this long and arduous path to perfection.

Never does "E. K." raise a dancer to the skies nor does he drop her to wallow in a gutter of life-long misery and self-deprecation, knowing well that both methods are equally destructive. He steers a happy middle path between the two extremes. Only occasionally does a really talented dancer draw forth from him ecstatic exclamations. For the fortunate one, her career is assured from then on, for his word is worth its weight in gold. On the other hand, when a dancer is truly unfit to appear on the stage, his gentle chiding often has salutary effects, and the artiste concerned either takes great pains to improve himself or disappears from the art firmament altogether. Often his words are sugar-coated pills that the spurious artiste finds difficulty in swallowing but which the true devotee of art welcomes with the utmost contentment, knowing the great incentive they will provide to progress.

His vast knowledge regarding the various dance styles of India, classical as well as of the folk type, would alone endow him with the essential requirements of a critic. Add to it the fact that he himself has gone through the long, hard, relentless hours of training, the stern, austere discipline, the heart-ache and bitterness of failure that are a dancer's lot before he is ultimately crowned with the laurel wreath of success. No wonder he can enter into the mind of a dancer with such sympathy and fellow-feeling. The dancer's dreams and desires, the thousand and one aspirations that are often stifled in birth, the pain of frustration and the dead, crushing burden of despair, these are not sealed chapters to him who is both artiste and the maker of artistes. He has also, along with us, stretched his hand ceaselessly towards the remote, shining star of perfection, and known the bitter grief of being helpless and shackled to the earth by a million bonds. This is the reason why he brings to his criticism such mellowness and gentleness, such graciousness of thought and reluctance to hurt.

He constructs, never destroys; urges forward, never retards; builds up, never brings crashing to the ground the dancer's citadel of hopes. On this occasion, the completion of his sixty precious years of service and dedication and dauntless campaign in the cause of art, we dancers and dance-lovers write to pay him our homage, deep and fervent and called from the innermost recesses of our heart.

MY GOOD FRIEND

By

Sri G. VENKATACHALAM

(Art critic, Bangalore)

I have known Krishna Iyer for now nearly thirty years. I first met him, I think, somewhere about 1928 when he was one of the Secretaries of the Madras Music Academy. Our common interest was dance and dancers. In fact, our friendship began with a controversy over a dancer, the late Thiruvalaputhur Jeevarathnam, whom I thought was beautiful and he, otherwise. Tastes differ, they say; and it has been definitely so, so far as we are concerned. It has been our misfortune that the Bharata Natyam artistes that I admired and supported had not his backing and the dancers he admired had not mine. Nevertheless, we have remained good friends these many years.

There is no doubt, that E. Krishna Iyer has done splendid services to the dance arts of South India, by writing about them, by trying to revive some of the forgotten ones and by encouraging young dancers with his sympathetic criticisms. A good man, simple at heart and living a humble life, he has a lot to his credit as a public worker; and though his passion in life has been music and dance, he has had other interests, including politics, to keep him busy all his life. Now as the Secretary of the Regional Sangeetha Nataka Akadami, he has ample scope and opportunities to further the cause dear to his heart in a more substantial way. Thirty years of devoted life to a good cause is a creditable achievement of which he can well be proud; and it is but fittting that his 61st birthday be publicly acknowledged as it has been proposed to do. I wish Krishna Iyer more strength to his elbows.

TAGORE AND E. KRISHNA IYER

By

Sri N. Lakshmanan

Hon. Director, Tagore Academy of Bharata Natya, Coimbatore.

Mr. E. Krishna Iyer is one of the pioneers to receive recognition from Poet Rabindranath Tagore for sustained interest in and heroic efforts for the revival of Bharata Natya. He had the good fortune of meeting Tagore twice in 1934 in Madras and Banaras and getting his encouragement and blessings for his selfless and courageous work in that direction.

I served as a member of the travelling party when Rabindranath and C. F. Andrews toured the Tamil South during the vacations of 1919 and 1922. On a subsequent occasion, Prof. Prasanna Chandra Mahalanobis accompanied Gurudev to Coonoor on the Nilgiris. It was on this occasion that the Poet made a solemn resolve to devote his last days for making dance an integral part of education in our schools and colleges. Gandhiji told philosopher Brajendranath Seal, that their mutual friend Rabindranath Tagore even in old age "can dance with the life and vigour of a young man of seventeen" *(The Social Reformer 16-7-1927)*. Dancing, as Rabindranath saw it during his world-tours, is a companion of true manhood. He and Mr. Guru Sadey Dutt (father of the Vratachari Movement) maintained this tradition in Bengal. Like them Mr. E. Krishna Iyer has done so in South India.

I can recall the time in the 1920s, When Mr. E. Krishna Iyer in female costume dominated the stage as a well trained exponent of classical Bharata Natya. But there were not wanting people also who ridiculed him for his early preoccupation with dance. As a far seeing pioneer he had the courage and perseverence to learn dancing, to give high class dance recitals in the presence of cultured people and to work unremittingly also for its renaissance against odds in those days, when the art was looked down

upon as something undesirable. In that difficult but noble work he had the rare privilege and fortune of meeting the great Tagore twice and getting his warm appreciation, encouragement and blessings, once in Madras and again at Banaras.

A peep into the pages of the *Hindu* of the 17th December 1928 will show how Mr. Krishna Iyer was as a dancer in those days.

On the 16th December 1928, the members of of the Sanskrit Academy, Madras, celebrated the Sanskrit Drama Day at the Museum Theatre under the presidency of His Highness Sri Rama Varma. The Hon'ble Sir C. V. Kumaraswamy Sastriar delivered an interesting and instructive address on the 'Sanskrit Drama'. After the lecture was over the members of the Academy staged select scenes from 5 classical dramas in which Messrs T. L. Venkatram Iyer (now judge Supreme Court) K. Chandrasekharan, E. Krishna Iyer, the late Satyamurthi and others played various roles. Referring to Sri Krishna Iyer the *Hindu* report has said :

> "The second Act of *Malavikagnimitram* with which the curtain was finally rung down, depicted Malavika a princess, who was staying in disguise in Agnimitras's harem and has been trained in the art of dancing, as displaying her art before the assembled court. Mr. E. Krishna Iyer as Malavika was the central personage in the piece and he admirably sustained it by his singing of a *Chatushpadavastu* and dancing. His dancing was graceful and accomplished showing both natural aptitude and careful training."

May our friend Mr. Krishna Iyer be blessed with long life to carry on his labour of love.

Facts about the Renaissance in Bharata Natya

By

Sri S. V. VENUGOPAL

(*Hindustan Lever Ltd., Calcutta.*)

Nowadays we wax eloquent and feel proud over the phenomenal popularity for Bharata Natya all over India and the ever growing international esteem for it. Many institutions, teachers and artistes concerned with it loom large in the public eye and some of them claim omniescience too in it ! Scholars and critics are pouring out their articles and reviews about art and artistes Perhaps not many care to think how all these have come about, and who was the root cause or who provided the spark for all this flareup in the dance world. A bare recapitulation of the historical events of the renaissance in the art can easily convince any one, that he was no other than Sri E. Krishna Iyer of Madras. No other person of the above categories, with all the laudable work that he is doing nowdays, could do what Sri Krishna Iyer alone did in the 1920s for Bharata Natya. In short, what Rabindranath Tagore did for Manipuri dance from 1917, what Poet Vallathol did for Kathakali from 1931, that Sri E. Krishna Iyer did for Bharata Natya from 1926.

I am one of those who have been closely watching the manifold public activities of Sri E. Krishna Iyer from his early days and I came into close contact with him from the 1930s. From 1936 I was working in the Kalakshetra also—the then International Academy of Arts. In 1941, I was connected with Ramgopal too. Fortunately my memory is fresh about the events of those times and earlier ones too. Sri Krishna Iyer came into prominence in the 1920s as the herald of Bharata Natya and a fighter for political freedom, in addition to his being a leading actor of the Suguna Vilasa Sabha, an inspired singer of Bharathi's songs and a Founder-Secretary of the Music Academy, Madras.

The great art of Bharata Natya was then degraded and in its death-throes under the onslaught of the Anti-Nautch movement and its resultant taboo by respectable and cultured people. Providence gave courage to Sri Krishna Iyer to learn it under the great Natyacharya Melatur Natesa Iyer. That qualified him not only to become a successful dancer on the stage but also to realise the supreme worth and value of the art. More than these, it brought into him an irresistible urge and passion to resuscitate it and to bring it to its own again, by his own propaganda by precept and practice against great odds and social prejudices.

Artistes and art lovers can never forget the valiant fight he put up against a leader of the Anti-Nautch party in the historic press controversy over the revival of the art at the close of 1932, his victory therein and the ushering in of the initial renaissance by the commencement of 1933. But for such pioneering propaganda of Sri Krishna Iyer and the great fight that he put up for the rescue of the art, it is doubtful whether we would have had any Bharata Natya at all for talking about nowadays. This fact has to be borne in mind by all who are concerned with that art. That alone would suffice to earn for him the everlasting gratitude of all art lovers.

But Sri Krishna Iyer would not rest content with that. The misguided social reformers had tried for 50 years to kill both the Devadasi system and the art together since they mixed up the art also with the social evil. Sri Krishna Iyer was agreeable to have that Devadasi system abolished and was at the same time determined to preserve the precious art and develop it through respectable family women. The social reformers were sceptical about such women coming forward. Sri E. Krishna Iyer had faith in it and put in heroic efforts to bring respectable women into the field. When at last Smt. Rukmini Devi came out as a Bharata Natya artiste, nobody was happier and prouder than Sri Krishna Iyer because his stand was vindicated and his dreams were realised thereby. That is why he is always grateful for that courageous and resourceful lady and for her work in developing the renaissance further.

Sri Krishna Iyer was always keen in discovering deserving talents and guiding and encouraging them to come up, all in the interests of the development of the art. He worked also for gaining international recognition and esteem for it through Ramgopal.

Rolf De Mare, the Founder-President of the International Archieves of Dance in Paris visited India in 1938, for collecting authentic information about the great arts of India and Bharata Natya in particular. He found in Sri E. Krishna Iyer not only a mine of information about the art and artistes but also a very helpful person. He told me that lovers of art all over the world should be grateful for this rare person, Sri E. Krishna Iyer for the pioneering work done by him for Bharata Natya the Mother of all arts.

The renaissance in Bharata Natya was progressing satisfactorily till the time of the II World war. Artistes were few and they came out after appreciable training under the few available qualified teachers of tradition. But the war boom combined with international popularity for the art brought out a flood of all sorts of dancers and teachers. Sri E. Krishna Iyer saw the danger to standards in the art and used his powerful pen and speech to spread wholesome ideas and to alert and educate the public in dance matters. Articles and reviews poured out from his pen and his writings, which were noted for their information, frankness and impartiality without fear or favour, came to command respect all over the country.

Few people have a greater, fuller and more wholesome conception of Bharata Natya and its high purpose than Sri E. Krishna Iyer. At the same time as a practical artiste and field worker he realised that the ideal could not be reached quickly or easily. Hence he was sympathetic towards all genuine and deserving talents. But he never encouraged spurious, hybrid, or vulgar art. He has been condemning outright the habit of children below 13 years of age being put up on the stage for public exhibition of Bharata Natya on the one hand and the so-called "Oriental Dances" on the other, which according to him were neither fish nor flesh nor good red-herring from the point of view of any system of genuine art in the world.

But in his vast experience he has realised, that classical art itself has many facets leading to different styles according to the emphasis given to one or other of the numerous aspects or beauty features of the art. On account of the past neglect of the art, its different aspects came to be confined to different families of tradition and at the present day, no one teacher is capable of giving training in all the aspects of the art so as to enable his pupil to give a complete picture of the art. Hence Sri E. Krishna Iyer does not recognise the claim of any artiste or institution for perfection in the art or monopoly of classicism in it.

He is convinced that any aspiring artiste must take careful training under more than one specialist so as to master all the classical aspects of the art and must be able to intelligently combine all of them, if he or she were to present a full, complete and wholesome picture of the vast and compre-

hensive art. as it was in days of yore, as it can be and as it ought to be. Hence Sri Krishna Iyer is strongly advocating the establishment of a College for Bharata Natya to gather as many specialists as possible to provide that kind of comprehensive training in theory and practice.

The curse in the Bharata Natya field is, that no one artiste or teacher is willing to recognise the worth of another. "That which I am not familiar with cannot be classical" seems to be the funny attitude of most artistes and teachers! Well informed and broad-minded men like Sri Krishna Iyer alone help us to understand the worth of all genuine art and artistes.

In spite of the fact that Sri E. Krishna Iyer knows the largest number of artistes and teachers in the dance field and their comparative worth, he has scrupulously avoided too close social contact with them; and he could never be flattered or cajoled to become the private secretary or propagandist to any one artiste. Hence he is fearless, open-minded and absolutely impartial in his views of art and artistes: and his knowledge, innate goodness and helpful nature have combined to enable him to be always courteous and constructive in his criticisms. He cannot be influenced by any pressure or temptation in the world to modify or compromise his well-formed views and judgments in art. In short he values freedom of opinion and honesty in judgment more than anything else; and he would face any odds or sacrifice anything for that. Hence his views on art and artistes are valued and respected. It is but fitting that Sri Krishna Iyer the valiant fighter for noble causes is presented with a Shield of Honour by the public on his 61st birthday. May he live long and continue his valuable services to the country and its art.

Award of Merit and Honour

PRESENTED BY
THE MUSIC ACADEMY, MADRAS

To Sri E. KRISHNA IYER

The Music Academy, Madras, in the SADAS of its annual conference of 1954, presided over by Sri M. Patanjali Sastriar (Former Chief Justice, Supreme Court) presented an Award of Merit and Honour to Sri E. Krishna Iyer in recognition and appreciation of his services to the cause of art as follows :—

THE CITATION

Born on 9-8-1897 at Brahmadesam in Tirunelveli Dist. Educated at the Madras Christian College and Law College. Called to the Bar in 1922. Entered active politics as a Congressman in 1926 and was well-known for his singing of Bharati's National songs at the Congress meetings. Served as a journalist for some time. Learnt music, took to histrionics and became a leading actor of the Suguna Vilasa Sabha and Madras Sanskrit Academy. Learnt Bharata Natya from Melattur Natesa Iyer and has been a continuous worker in the cause of that art. Author of the book 'Personalities in Present Day Music' and a well-known critic and reviewer of music and dance. Was one of those very actively connected as Secretary with the organisation of the Academy in the early years.

கலைமணி—ஸ்ரீ ஈ. கிருஷ்ணய்யர்

By

யோகி ஸ்ரீ சுத்தானந்த பாரதி

கலைமணி கிருஷ்ணய்யரை நீண்டகாலம் அறிவேன். ஆடல் பாடல் அழகுக் கலைகளுக்கு அவர் செய்துள்ள தொண்டு மிகப் பெரிது. இயற்கையுலகம் கடவுளின் கலை விளக்கமே; காற்றுக் குழலும் இடிமுழவும், கடல் முரசும், மின்னல் நடனமும், அருவியாழும், குருவிப்பாட்டும் கவியின் உள்ளத்தை அள்ளுகின்றன. சூரியன் ஏழு நிறவுலகைத் தன் கதிர்களாற் சிறப்பிக்கிறான்; அல்லியும் தாமரையும் இரவும் பகலும் சிருஷ்டிக் கலையை விளக்குகின்றன. இந்த இயற் கலையின்பத்தை நுகர்ந்து நுகர்ந்து கவிஞன் இன்பக்கூத்தாடுகிறான். அவனது சொற்கனவுகளை நமக்கு விளக்குவோன் கலாரசிகன். மலருக்குத் தென்றல் போலக் கலைமணம் பரவக் கலாரசிகன் தோன்றுகிறான். வாழ்வின் பயங்கரப் பொருமைகளும், ஆணவ வெறிகளும், ஆசைத் தினவுகளும், வஞ்சுத் தீமைகளும் கண்டு நமது மனம் சோர்ந்து தளர்ந்து அருவருப்படைகிறது. அந்தச் சமயம் கலைச் செல்வர் தோன்றி இந்த நரக வாழ்விலும் விண்ணின்பம் உண்டு என்பதைக் காட்டுகின்றனர். கலைத்தொண்டு வாழ்வைக் கவிஞுநுந்தும் உலக சேவையாகும். அந்தச் சேவையை இடையருது செய்துவரும் கலைமணி வாழ்க!

கலையினால் உலகொற்றுமை காணுவோம்
    கலையினாற் கருத்தைவிரி வாக்குவோம்
கலைமகளின் கவின்பெருங் கோவிலில்
    கைகள் கோத்துக் களிப்புடனாடுவோம்,
விலையில்லாமல் விரைந்திடுங் காலத்தை
    வீண் செய்யாது கலைவிளை வேற்றுவோம்
நிலையிலா நதி நேரிய வாழ்க்கையை
    நீண்ட காவிய மாக்குவந் தோழரே!

எனது நெடுங்கால நண்பர்

By

சங்கீத கலாநிதி அரியக்குடி ராமானுஜய்யங்கார்

நண்பர் ஸ்ரீ ஈ. கிருஷ்ணய்யருக்குச் சஷ்டியப்த பூர்த்தி வருவது பற்றியும் அதை விமரிசையாகக் கொண்டாடி அவருக்கு கௌரவமளிக்க ஏற்பாடு செய்து வருவது பற்றியும் நான் மிகவும் சந்தோஷமடைகிறேன்.

அவரை எனக்கு ரொம்ப நாளாகத் தெரியும். 1927ஆ சென்னையில் நடந்த காங்கிரஸ் மகாசபையின் கூட்டத்தை ஒட்டி அகில இந்திய சங்கீத மகாநாடு ஒன்றும் நடந்தது. அதை வெற்றிகரமாய் நடத்த ஏற்பாடு செய்த முக்கியஸ்தர்களில் ஸ்ரீ ஈ. கிருஷ்ணய்யரும் ஒருவர். அதற்கு ஒரு காரியதரிசியாயிருந்து இரவு பகலாக உழைத்து அதைச் சிறப்பாய் நடத்தினார். தென்னிந்தியாவிலும் வடநாட்டிலுமிருந்து பல பிரபல வித்வான்களைத் தேடி அழைத்து அவர்களின் கச்சேரிகளை நடத்தினார். அத்துடன் சங்கீத லக்ஷணம், நடப்புமுறைகளைப்பற்றிய சர்ச்சைகள் நடக்கவும் ஏற்பாடு செய்தார். நான் அந்த மகாநாட்டில் கச்சேரி செய்தது தவிர, அதை நன்றாய் நடத்துவதற்குப் பலவிதங்களில் ஸ்ரீ கிருஷ்ணய்யருக்கு உதவியாயிருந்து ஒத்துழைக்கும் பாக்யமும் எனக்கு கிடைத்தது.

அந்த மகாநாட்டின் விளைவாக ஏற்பட்டதுதான் இப்போது பிரபலமாயிருக்கும் சென்னை சங்கீத வித்வத் சபை. அதை 1928ல ஸ்தாபித்த முக்யஸ்தர்களில் ஸ்ரீ ஈ. கிருஷ்ணய்யரும் ஒருவர். அதற்குச் சுமார் 10 வருஷம் காரியதரிசியாயிருந்து கண்ணும் கருத்துமாய் உழைத்து, பலமான அஸ்திவாரம் போட்டு, அதை முன்னுக்குக் கொண்டு வந்தார். வருஷாந்திர சங்கீத மகாநாடு, சங்கீத சர்ச்சை, சங்கீதப் போட்டி முதலியவைகளை நடத்தும் வழக்கத்தை ஏற்படுத்தினர். எல்லா வித்வான்களிடமும், அன்பாயும் மரியாதையாயும் பாரபக்ஷமில்லாமலும் நடந்துகொள்ளும் குணமுடையவர். யோக்யதையுள்ள இளம் வித்வான்களைக் கண்டுபிடித்து அவர்களை உற்சாகப்படுத்தி முன்னுக்குக் கொண்டுவருவதில் அவருக்கு விசேஷ ஆற்றலும் திறமையும் உண்டு.

மங்கிக் கிடந்த பரத நாட்டியத்தை தானே கற்று ஆடி அதை அவர் பிரபலப்படுத்தியது யாவரும் அறிந்த விஷயம். எல்லாவற்றிற்கும் மேலாக, கலைஞர்களையும் அவர்களின் கலை ரகங்களையும் பற்றிப் பாரபக்ஷமில்லாமல் உள்ளது உள்ளபடி நாஸூக்காய் எடுத்துச்சொல்லி நேரிய முறையில் விமரிசனம் செய்வதில் கைதேர்ந்தவர். மொத்தத்தில் அவர் சுமார் 30 வருஷங்களுக்கு மேலாக சங்கீதத்துக்கும் நாட்டியத்துக்கும் செய்து வந்திருக்கும் சேவை மிகவும் போற்றத்தக்கது.

ஸ்ரீ ஈ. கிருஷ்ணய்யர் இன்னும் நெடுங்காலம் வாழ்ந்து மேலும் மேலும் கலைச் சேவை செய்ய அருள்புரியவேண்டுமென்று எல்லாம் வல்ல கடவுளை பிரார்த்திக்கிறேன்.

திராசு முளைபோன்ற துல்லிய விமரிசகர்

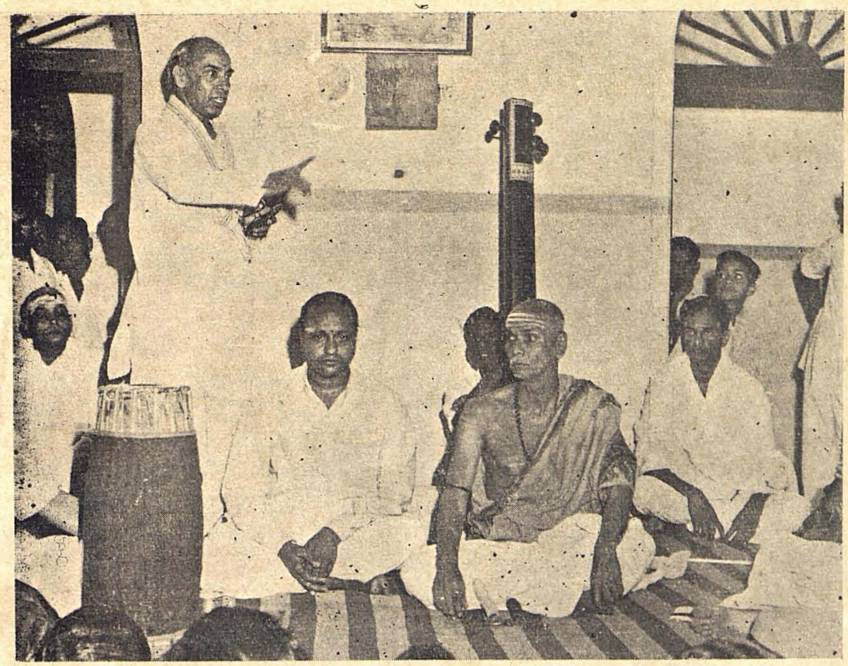
By

ஸ்ரீ பாபநாசம் சிவன்

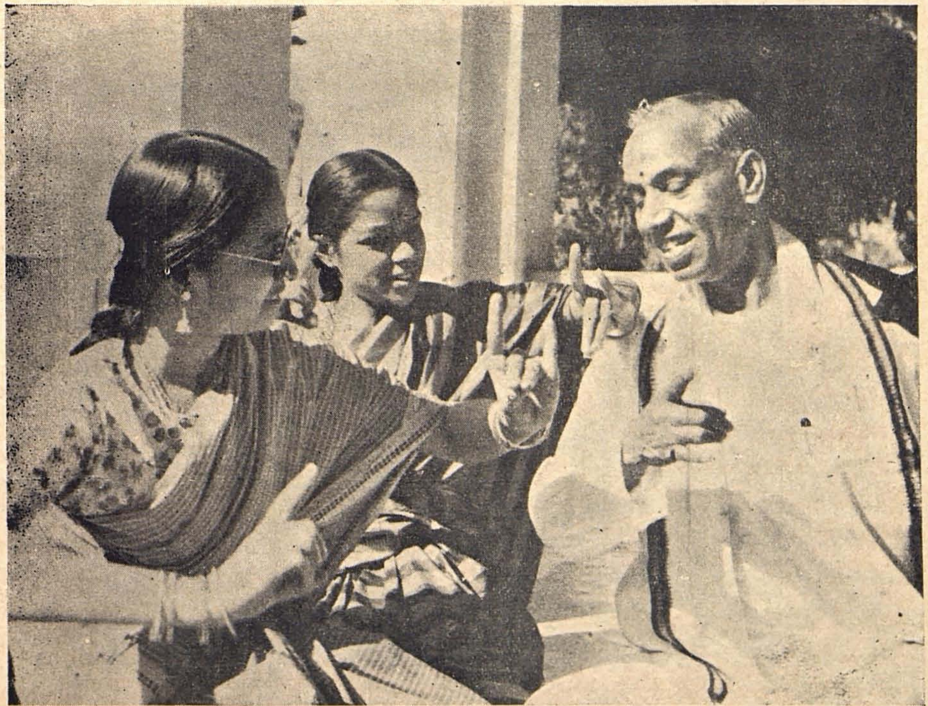
(சங்கீத வித்வான்)

யாதொரு விளம்பரமுமின்றி 'என் கடன் பணிசெய்துகிடப்பதே' என்னும் கொள்கையோடு, இன்றும் தூய அறச்சாலையில் வழி நடை கொண்ட, உண்மைப் பெரியாருக்கு அறுபதாண்டு நிறைவென்றால், என்போன்ற பல்லாயிரம் அன்பர்கட்கு, அந்நாள் திருவிழாவைப் போன்ற நன்னாளாகும். இரவு பகலாக உயர் கலைகளின் வளர்ச்சிக்கே உழைத்துக்கொண்டிருக்கும் இம்மஹனீயரை "ஈ. கிருஷ்ணய்யர்" என்பதைக் காட்டிலும் 'எறும்புக் கிருஷ்ணய்யர்' என்பதுதான் சாலப் பொருந்தும். அலுப்புச் சலிப்பில்லாத உழைப்பும் சுறு சுறுப்பும் எறும்பு ஒன்றுக்குத்தான் உண்டு. தாம்ரபர்ணி தீரத்தில் உயர்குடி பிறப்பு ; கல்வி கேள்விகளில் மாண்மிகச் சிறப்பு ; மனவாக்கு மெய்களால் எவருக்கும் தீங்கின் நிழல்கூடப் படாமல் தன்னாலியன்ற உதவியைச் செய்ய வலுவில் துடித்துச் செல்லும் பரந்த உள்ளத்தின் இயல்பு—இவைகளோடு விளங்கும் ஸ்ரீ ஈ கிருஷ்ணய்யர் அவர்களைப் பற்றி நான்கு வசனங்களை எழுதும் பாக்யம் எனக்குக் கிடைத்ததை என்னென்பேன் !

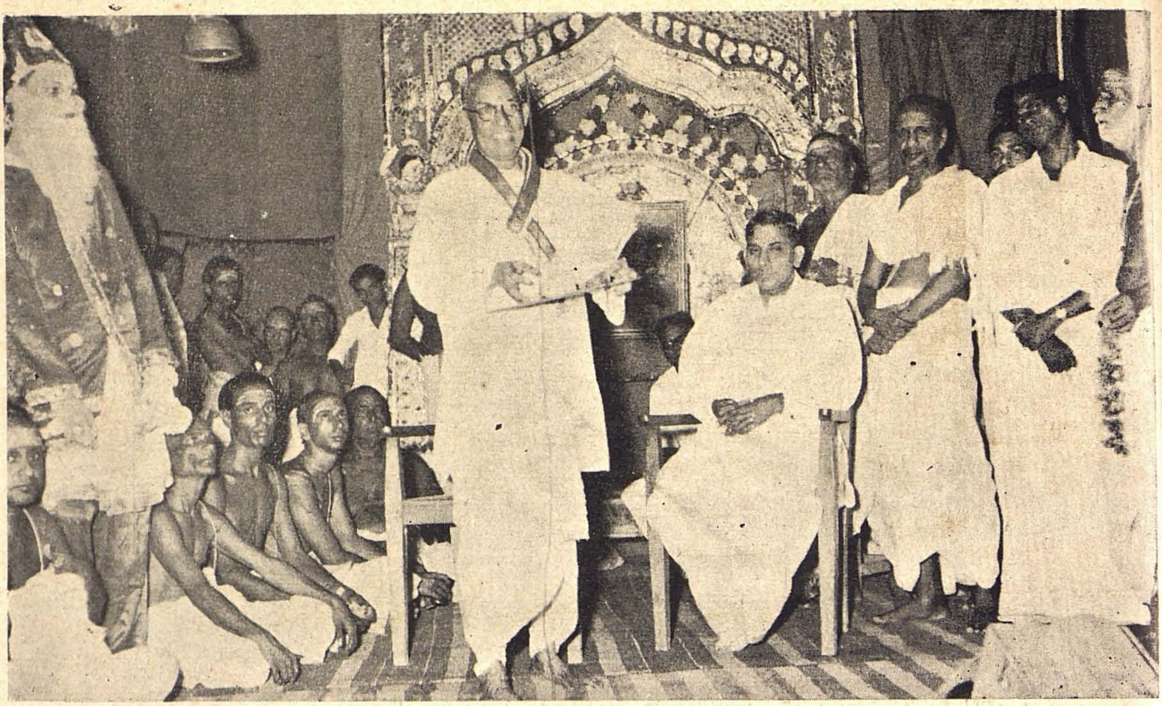
சூர்ய நமஸ்காரம் செய்தால் கண்ணிற்குப் பழுது கிடையாதென்றும் ஆயுள் விருத்தியாகுமென்றும் நம்பி அதைச் செய்வதுபோல, இப்பெரியாரைப் போற்றிப்புகழ மடியேனுக்கே பெருமை. திராசு முளைபோல் நமது கலைகளைப்பற்றி விமரிசனஞ் செய்யப்புகும் இவர்கள், அக்கலைவாணரை முன்னுக்குக் கொண்டுவருவதன்றி, மனம் நோக ஒரு சொல்லும் எழுதி இந்நாள்வரை அறியேன். பரதநாட்டியம், சங்கீதம் முதலிய கலைகளின் வளர்ச்சியிலுள்ள ஆர்வத்தில், கிருஷ்ணய்யர், தனது ஆங்கிலச் சட்டப்



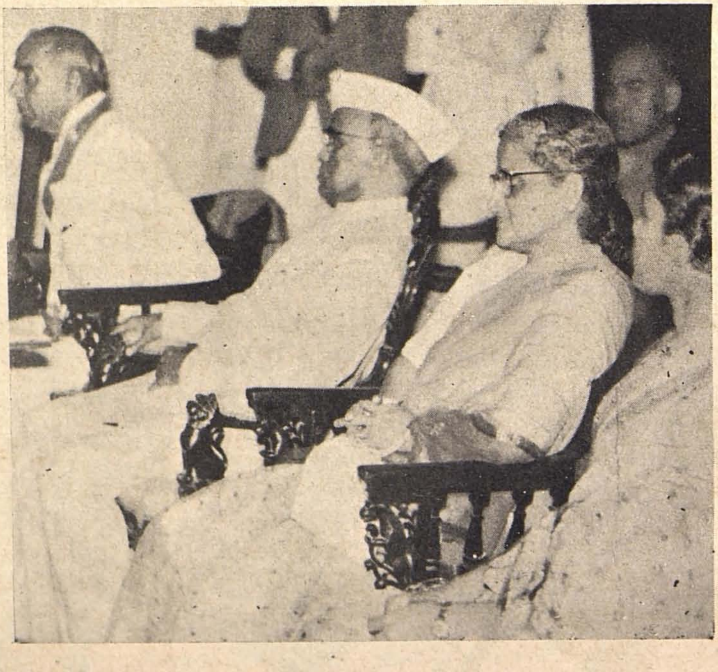
Sri E. Krishna Iyer's Lecture at the Music Academy Conference in 1954 on the **Bhagavata** Mela Dance Drama of Melatur—Introducing Vidwans Balu Bhagavatar and P. K. Subbier for their demonstration on the art.



Sri E. Krishna Iyer at Baroda where he delivered three lectures in the College of Dance there—Explaining some points of abhinaya to his daughter Mrs. Meena Viswanath and Mrs. Saroja Khokar in 1955.



Sri E. Krishna Iyer presiding over the Bhagavata Mela Dance-Drama Festival at **Melatur** inaugurated by Sri Ramakrishnan, I.C.S. Collector of Tanjore in 1955.



Sri E. Krishna Iyer presiding over the 10th Natya Kala Conference inaugurated by Sri A. J. John, Governor of Madras in 1956

பயிற்சியின் மேதையால், தான் அடையக்கூடிய பொருளீட்டத்தில்கூட அத்துணை நாட்டம் காட்டவில்லை. தானே பெண்வேடந் தாங்கிப் பரதநாட்டியம் ஆடின காலத்தில், பல வாலிபர்கள்கூடப் பெண்பாவை யென்றே மதிமயக்கங்கொண்டது எனக்குத் தெரியும். சென்னை சங்கீத வித்வத் சபை (Music Academy) பிறந்து ஒரு பாலாரிஷ்டமுமில்லாமல் தவழ்ந்து, நாளொரு மேனியும் பொழுதொரு வண்ணமுமாய் வளர்ந்து, இன்றைக்குப் பாரதநாடு முழுதும் பிரகாசிப்பதில் ஸ்ரீ ஈ கிருஷ்ணய்யருக்குப் பூரணமான பங்குண்டு.

இப்பெரியார், நாட்டிற்கும் கலைக்கும் மேன்மேலும் பணி செய்துகொண்டும், சந்திரனைப்போல மக்களுக்குக் கலாமுத கிரண இன்பத்தைச் சொரிந்துகொண்டும், நீடூழி வாழ்வதற்கும், அடுத்த ஆண்டிலிருந்து 59, 58 என்று வயதைத் திருப்பி எண்ணிக்கொண்டு போய் 16-ல் நிறுத்திவிட, ஆண்டவனை வேண்டிக்கொள்வதில், என்னோடு தமிழ்நாடு—ஏன்! பாரதநாடு முழுதும்—சேர்ந்துகொள்ளுமென்று நம்புகிறேன்.

எனது பிரார்த்தனையும் ஆசியும்

BY

(ஸ்ரீமதி காயனபடு கீர்த்தனபடு சங்கீத கலாசிகாமணி)

C. சரஸ்வதிபாய்

ஸ்ரீமான் ஈ. கிருஷ்ணய்யரவர்கள் எனக்கு சுமார் 31 வருடங்களுக்கு மேலாகவே தெரிந்தவர்கள். அவருடைய உத்தமமான பல வகையில் உள்ள சேவையை நன்றாய் அறிந்திருக்கிறேன். அவர்கள் கேவலம் தேச சேவைக்காகவே, நல்ல திரவ்யார்ஜனம் செய்யக்கூடிய தன்னுடைய சொந்த வக்கீல் தொழிலையும் விட்டு, பல துறைகளிலுள்ள கலைகளுக்குச் சேவை செய்திருக்கிறார்கள். ஒருவர் ஒரு கலைக்காக தொண்டு செய்வதே எவ்வளவோ சிரமம். அப்படியிருக்க, பல துறைகளின் முன்னேற்றத்திற்காகப் பாடுபட்டார். அவைகளில் நல்ல அநுபவம் பெற்று அததின் உண்மையை விளக்கிக் காட்டியிருக்கிறார். பல பழைய சங்கீத வித்வான்களைப் பற்றி எழுதி அவரவர்களின் உத்தமமான யோக்கியதையையும் விளக்கிக் காட்டியிருக்கிறார். தானே பரத நாட்டியத்தை ஆடிக்காட்டி மங்கியிருந்த அக்கலைக்கு புத்துயிரையும் கொடுத்து பிரகாசிக்கும்படி செய்திருக்கிறார்.

இப்படி 'ஜன்மம்' பூராவும் ஒரு பிரதிபலனையும் எதிர்பாராமல் **कर्मण्येवाधिकारस्ते माफलेषुकदाचन** ('கர்மண்யேவாதிகாரஸ்தே மாபலேஷுகதாசன') என்னும் ஸ்ரீ கீதா வாக்கியப்படி நடந்து காட்டியவர்கள் அரிது. அப்பேர்ப்பட்டவர்களை எல்லா வகையிலும் கௌரவப்படுத்துவது முக்கியம். அவர்கள் தங்களுடைய வாழ்நாள் முழுவதையும் தேச சேவைக்காகவே அர்ப்பணம் செய்து வருபவர்கள். அப்படிப்பட்டவர்களுக்கு முக்கியமாய், உயர்ந்த திரவ்ய ரூபமான சன்மானத்தை அளிப்பதனால் சர்வகலைஞர்களுக்கும் தங்கள் உண்மையான நன்றியை தெரிவித்துக்கொண்டதாகும். அப்பேர்ப்பட்டவர்களுக்கு சதாபிஷேகமும் நடந்து அந்த வைபவத்தையும் நாம் அனைவரும் பார்க்கும்படியாயும் அவர்களுடைய குடும்பம் ஸர்வவித க்ஷேமத்தையும் அடையும்படியாயும் என்னுடைய ஸத்குரு ஸ்ரீ ஆச்சார்யாளவர்களும் நானும் ஸ்ரீ பகவானை பிரார்த்தித்து ஆசீர்வதிக்கிறோம்.

என் கடமை

By

சங்கீதபூஷணம் T. K. ரங்காசாரி

(சங்கீத ஆசிரியர், ராஜா அண்ணாமலை சங்கீத காலேஜ்)

இக் கட்டுரைக்கு 'என் கடமை' என்று ஏன் தலைப்புக் கொடுத்தேன் என்னும் ரகசியம், நேயர்களுக்கு நான் சொல்லாமல் புரியாது. ப்ரம்மஸ்ரீ ஈ. கிருஷ்ணய்யர் அவர்கள் எனக்குச் செய்த பேருதவிக்கு நான் எந்தவிதத்தில் கைம்மாறு செய்யமுடியும்? தென்னாட்டுக் கலாரசிகர்களுக்கு ஈ. கிருஷ்ணய்யர் அவர்களின் பெருங் குணத்தைப் பற்றிச் சொல்லுவதை ''என் கடமை' யாக நினைத்தே "என் கடமை" என்று தலைப்பாகக் கொடுத்தேன். இக் கடமையைச் செய்ய சந்தர்பம் அளித்ததற்கு எனது நண்பர் ஆக்கூர் அனந்தாச்சாரியார் அவர்களுக்கு எனது நன்றி.

1927-ம் வருஷம் என்று நினைக்கிறேன். என் ஆதி குருகுல வாசத்தை முடித்துக்கொண்டு, ரொம்பவும் இளம் வயதாகையால் மேலே என்ன செய்யவேண்டும் என்று புரியாமல் திகைத்திருந்த பொழுது, என் நெருங்கிய பந்து ஒருவர் மூலம், ஸ்ரீமான் ஈ. கிருஷ்ணய்யர் அவர்களைப் பார்க்கும் சந்தர்ப்பம் கிடைத்தது. அப்போது அவர்கள் என்னிடம் கேட்ட முதல் கேள்வி என் மனதை விட்டு அகலவில்லை. இப்பவும் அவர்களை நான் சந்திக்க நேரும் பொழுதெல்லாம் அவர்கள் என்னைக் கேட்ட முதல் கேள்வி நினைவுக்கு வருகிறது. அவர்கள் கேட்ட முதல் கேள்வி இதுதான். "அம்பீ! நீ யாரிடம் குருகுலவாஸம் செய்தாய்? எவ்வளவு ஆண்டுகள் இருந்தாய்? லக்ஷண கீதம், அடதாள வர்ணங்கள் இவைகளை யெல்லாம் எவ்வளவு பாடம் செய்தாய்?'' என்று விசாரித்து என்னைப் பாடச்சொல்லியும் கேட்டார்கள். பழங்கால சங்கீத வித்வான்களும், வித்தியார்த்திகள் யாராவது அவர்களை நாடி யோசனை கேட்டால், இப்படித்தான் கேட்பார்களாம் ஏனென்றால் இது பண்டமுள்ள பிராணியா அல்லது வெறும் வெத்து வேட்டா என்று தெரிந்து கொள்வதற்காக இப்படித்தான் கேட்பார்கள் என்று என் குருநாதரும் அடிக்கடி இதைச் சொல்லி யிருக்கிறார். என் குருநாதருடைய பெயரைக் கேட்டதுமே மிகவும் சந்தோஷப்பட்டு, நீ இன்னும் கொஞ்ச நாள் குருகுலவாஸம் செய்ய வேண்டும், நல்லவேளையாக தென்னாட்டின் புண்ணிய வசத்தால் சங்கீதத்துக்காக ஒரு கலாசாலை ஆரம்பிக்கப் போகிறார்கள். அந்த தர்மத்தைச்செய்ய, தென்னாட்டுத் திலகம், கொடைவள்ளல், கனம் ராஜா சர், அண்ணாமலைச் செட்டியார் அவர்கள் ஒப்புக் கொண்டிருக்கிறார்கள். நீ அந்த கலாசாலையில் மாணவனாகச் சேர்ந்து பட்டப்படிப்புப் படித்து சங்கீதத்தில் முதல் மாணவனாக வரவேண்டும் என்று எனக்கு ஆசிகள் கூறி, அக்கலாசாலையின் முதல் பிரின்ஸ்பாலான மகாவித்வான் ப்ரம்மஸ்ரீ டி..எஸ். சபேச அய்யர் அவர்களுக்கு சிபார்சு கடிதம் கொடுத்தனுப்பினார்கள்.

இதில் என்ன வேடிக்கை என்றால், ஸ்ரீ ஈ. கிருஷணய்யர் அவர்களின் சிபார்சு கடிதத்தைப் பார்ப்பதற்கு முன்னால், சங்கீத கலாசாலையின் பிரின்ஸ்பால் என்னை கேட்ட முதல் கேள்வி எது தெரியுமா! ஸ்ரீ ஈ. கிருஷ்ணய்யர் என்ன கேள்வி கேட்டார்களோ அதையேதான் கேட்டார்கள்! எனக்கு ஆச்சரியமும், திகைப்பும் தனிப்பட்ட ஒரு மரியாதையும் ஸ்ரீ கிருஷ்ணய்யர் அவர்களிடம் அன்று ஏற்பட்டது. அது இன்னும் வளர்ந்து வருகிறது. அவர் உண்மை ஆசியின் பலனை இப்போது அனுபவித்து வருகிறேன் என்பதை, பெருமையுடன் சொல்லிக்கொள்ள ஆசைப்படுகிறேன். இசைக் கல்லூரியில் படித்து எங்கள் குருநாதரின் ஆசிகளால் முதல் வகுப்பில் தேறி, பல பரிசுகள் பெற்றேன். நான் படித்த கல்லூரியிலேயே 1937-முதல் 1943-வரையில் சங்கீத கலாநிதி டைகர் வரதாச்சாரியாருடன் ஆசிரியனாகத் தொண்டுபுரியும் பாக்கியமும் கிடைத்தது.

ஸ்ரீ ஈ. கிருஷ்ணய்யர் அவர்களின் சங்கீத நுண்ணறிவைப்பற்றிச் சில சமயம் நான் சிந்திப்பதுண்டு. அவர்களுடைய நுண்ணறிவைப்பற்றி உருவான என் அபிப்பிராயம் ஆச்சர்யம்தான். எல்லாத் துறைகளிலும் தெளிவான அறிவுபடைத்த ஒரு கலைஞர் நம் தென்னுட்டில் நம்முடன் வாழ்ந்து வருகிறுரே இப்படி எல்லாம் தெரிந்த கலைஞர் உருவாவது ஆச்சர்யமில்லையா என்று எண்ணுவதுண்டு. ஆங்கிலம், தமிழ், வடமொழி, நாட்டியம், நாடகம், இவைகளில் தேர்ச்சி ; தெருக்கூத்து பொம்மலாட்டம் முதலிய நம் பழங்கால கிராமியக் கலைகளில் ஆர்வம் ; பத்திரிகை உலகில் புகழ், கேட்டதை அழகாக நடுநின்று எழுதும் விமர்சன வல்லமை, பேச்சுத் திறமை, இவ்வளவும் சேர்ந்த உருவம்தான் நமது ஸ்ரீ ஈ. கிருஷ்ணய்யர் அவர்கள். அதுமட்டுமல்ல, எல்லோருடனும் இன் முகத்துடன் பழகும் குணமும் உள்ள பண்புள்ள மனிதர். இப்படிப் பட்ட ஒரு பெரிய மனிதருக்கு ஆகஸ்ட் 8-ம் தேதி 'ஷஷ்டியப்தபூர்த்தி' விழா நடக்கவிருக்கிறது. அதை கொண்டாட நினைத்த அன்பர்களைப் பாராட்டாமல் இருக்க முடியாது.

ஸ்ரீ கிருஷ்ணய்யரின் சங்கீத விமர்சனத்தால் பல நன்மைகள் அடைந்த பலரில் நானும் ஒருவன். ஒரு பிரபல வித்வான் ரேடியோவில் கச்சேரி செய்வதை ஸ்ரீ ஈ கிருஷ்ணய்யர் அவர்கள் கேட்டுவிட்டு, எதிர்பாராத விதமாக அந்த வித்துவானையே சந்தித்த பொழுது, நிர்பயமாகத் தன் மனதில்பட்டதை இப்படி இன்ன இடத்தில் பாடியிருந்தால் இன்னும் சிறப்பாக இருந்திருக்குமே என்று நுணுக்கத்தை எடுத்துச் சொன்னுர். அந்த வித்வானும் அதை நல்லமுறையில் எடுத்துக்கொண்டு மறுபடியும் ஒரு கச்சேரியில் அந்த நுணுக்கத்தைப் பாடி ரொம்ப சந்தோஷமடைந்ததாக என்னிடம் சொல்லியிருக்கிறுர். நானும் ஒருசமயம் இவர்களின் விமர்சனப் புஷ்ப பாணத்தில் அடிப்பட்டு அதனுல் நன்மை அடைந்தேன்.

இவர்கள் பிரபலமான 'கல்கி'' பத்திரிகையில் ''இசைத்தேனீ'' என்ற புனைப் பெயரில் ரேடியோ கச்சேரிகளை விமர்சனம் செய்து வந்ததைப் பாரபட்சமற்ற எந்த சங்கீத வித்துவானும் பாராட்டாமல் இருந்ததில்லை. பெரிய வித்வான்களின் கச்சேரிகளைக் கேட்டு, கச்சேரியை விமரிசனம் செய்து, அவர்களின் தனித் தன்மையை அலசி, கிருதி, ராகம், தானம், பல்லவி, பாவம், இவைகளின் முக்கிய அம்சங்களைப்பற்றி, சங்கீத பாஷையில் எழுதுவது இவருடைய தனித் திறமை. அன்று கச்சேரியின் தரம் குறைந்திருந்தாலும் அதைப் பயமில்லாமல் நாஸூக்காய் எடுத்துக் காட்டிவிடுவார். அதேபோல் முன்னுக்கு வரும் இளம் வித்துவான்களையும் ஊக்குவித்து உத்ஸாகப் படுத்தி எழுதுவார் ; அதற்காக வானளாவப் புகழமாட்டார். யாரைப்பற்றி எப்பொழுது எப்படி எழுதவேணும் என்பது இவருக்கு நன்ருகத் தெரியும். செல்வாக்குள்ள பிரமுகர்களுக்கோ, பிரபல சங்கீத வித்வான்களுக்கோ, எந்தவிதமான தொந்திரவுகளுக்கோ பயமில்லாமல், நியாயத்தை நேரிய முறையில் சொல்லிவிடுவார். இளம் வித்வான்களை எப்பவும் இளம் வித்வான்களாகவே யிருப்பார்கள் என்று சொல்லக் கூடாது ; அவர்களும் பெரியவர்களாக ஆக வாய்ப்புக்களை உண்டாக்கவேண்டும் ; அப்படிப் பெரிய வித்வான்களாக ஆகத் தகுதியுடைய இளம் வித்வான்களில் சில வித்தியார்த்திகளும் தற்காலத்தில் இருக்கிறுர்கள் என்று பத்திரிகையில் விமர்சனம் செய்த தீரர். இப்படிப்பட்ட ஒரு பெரியார் நம் கர்நாடக சங்கீத உலகின் ஒரு காப்பாளர் என்று சொல்வதில் நான் பெருமைப் படுகிறேன். இவர்கள் என்றென்றும் இந்த நல்ல காரியத்தைச் செய்துகொண்டு, நீடூழி வாழ இறைவனை வேண்டுகிறேன்.

நானறிந்த ஈ. கிருஷ்ணய்யர்

By

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ஸ்ரீ ஈ. கிருஷ்ணய்யர் அவர்கள் பல துறைகளில் ஈடுபட்டுச் செயற்கரிய சேவைகளைப் புரிந்துள்ளார். கலைஞன் என்ற முறையில் நான் அவரைப்பற்றி, கலைக்காக—முக்கியமாக பரதநாட்டியத்துக்காக, அவர் ஆற்றியுள்ள பிரதிபலன் கருதாத பெரும்பணியைப் பற்றியே கூற விரும்புகிறேன்.

சிறந்த கவியுள்ளமும் கலைஞானமும் கொண்ட ஐயர் அவர்களுடன் எனக்குச் சற்றேறக்குறைய 20 ஆண்டுகளாக நட்பு உண்டு. உலகெலாம் உணர்ந்து ஓதற்குரிய தனிப் பெரும் கலைகளுள் இன்று பரதநாட்டியமும் ஒன்ருகத் திகழ்வது கண்கூடு. இக் கலை மேம்பாடடைவதற்கு முக்கிய காரணஸ்தர்களில் ஸ்ரீ ஈ. கிருஷ்ணய்யரும் ஒருவராவர்.

பரதநாட்டியக் கலையைச் சாஸ்திரோக்தமாக முறைப்படி பயின்று பழகி உணர்ந்தவர். எனது குருநாதரும் எனது தாயுடன் பிறந்த மாமாவுமாகிய வழுவூர் மாணிக்கம் பிள்ளை அவர்களிடம் நான் கலை பயின்றேன். அத்துடன் அவர்களுடைய பிரதம சிஷ்யையாயும், சுமார் முப்பத்தைந்து வருடங்களுக்கு முன், ஆட்டத்திலும் அபிநயத்திலும் தன் நிகரற்று விளங்கிய மதுராந்தகம் ஜகதாம்பாள் அம்மாள் அவர்களை சுமார் இருபது வருடங்களுக்கு முன் எனது வீட்டில் வரவழைத்து வைத்துக்கொண்டு, எனது குருநாதர் ஆக்ஞைப்படி அந்த அம்மாளிடம் பாவ சம்பந்தமான விஷயங்களை அபிவிருத்தி செய்துகொண்டேன். ஸ்ரீ ஈ. கிருஷ்ணய்யர், நாட்டியாசாரியர் மிலட்டூர் நடேசய்யரின் சிஷ்யராவதற்கு முன்னர், அதே ஜகதாம்பாள்அம்மாளிடம்தான் சுமார் 32 வருடங்களுக்கு முன், முதல் முதலாக பரதநாட்டியப் பயிற்சி பெற்ருர் என்பதைப் பெருமையோடு சொல்ல விரும்புகிறேன். அந்த முதற் பயிற்சியுடன் கிருஷ்ணய்யர் "மாளவிகா" வாக ஆடிய நாட்டியத்தைக் கண்டு வியந்துதான், மிலட்டூர் நடேசய்யர் அவரை வலுவில் வற்புறுத்தி அழைத்துத் தன்னிடம் மேற்பயிற்சி கொள்ளச் செய்து நாட்டியக் கலை மறுமலர்ச்சிக்காக உழைக்கும்படி தூண்டினுர்.

ஸ்ரீ ஈ. கிருஷ்ணய்யருடைய கலை ஆராய்ச்சிகள், கூடியவரை நல்ல பழைய சம்பிரதாயங்களை வைத்துக்கொண்டு புதுமுறையில் சென்றன. கலையில் காய்ந்ததையும் உலர்ந்ததையும் அகற்றி எதையும் ஆழ்ந்து ஆராய்ந்து, உபயோகமுள்ளதையும், அழகுள்ளதையும் முன்னுக்குக் கொண்டுவரும் மதி நுட்பம் படைத்தவர். இவரது எழுத்து, பேச்சு யாவும், இனிமையும், உண்மையும், அமைதியும் தோய்ந்தவையாய், கேட்போரை இன்புறுத்தும். ஒரு போதும் இவர் சொற்களைப் பொருள் மயங்கப் பேசுவதோ எழுதுவதோ கிடையாது.

ஸ்ரீ ஈ. கிருஷ்ணய்யர் கலைஞர்களுள் பாகுபாடின்றி குறைகாணின் கண்டவிடத்து உள்ளது உள்ளபடி நாசூக்காய் எடுத்துக் கூறி, ஏற்றம்காணின் அதனையும் மனமாரப் புகழ்ந்து கூறி அவர்களின் கலையறிவு முன்னேற்றத்துக்கு மிகவும் உதவியாய் இருந்து வந்திருக்கிருர்; இன்னமும் இருந்துவருகிருர்.

ஒரு துறையின் வளர்ச்சிக்குப் பாடுபட்டு தமது ஆயுட் காலத்திலேயே அதன் எழுச்சியையும் கண்டுகளித்த மிகச் சிலரில் ஸ்ரீ ஈ. கிருஷ்ணய்யர் அவர்களும் ஒருவராவர். நாட்டியக்கலை க்ஷீணிக்கும் நிலையிலிருந்தபோது, அது க்ஷீணித்துப் போகாமல், கலையின் பெருமையை மக்களுக்கு உரைசெய்து, கலையை எல்லோரும் போற்றும்படியான நிலைமைக்குக் கொண்டுவரப் பிரயாசைபட்டுப் பிரசாரம் செய்து முன்னுக்குக் கொண்டு

வந்தவர்களில் ஸ்ரீ ஈ. கிருஷ்ணய்யர் முக்யஸ்தராவர். 1942-ம் வருஷத்தில் பேபி கமலாவின் நாட்டியத்தைப் பார்த்துப்பின் அதைப்போற்றினர். கமலாவின் கலை முன்னேற்றத்துக்கு ஊக்கமளித்தார். கமலாவின் நாட்டியத்தைப் பார்ப்போரெல்லாம் அவரவர் வீட்டுக் குழந்தைகளும் கமலாவைப் போல் நாட்டியமாட வேண்டுமென்று ஆர்வமுண்டாகும்படி செய்ததற்கு முக்கியஸ்தர் ஸ்ரீ ஈ. கிருஷ்ணய்யர் என்றே சொல்லலாம்.

அநேக சந்தர்ப்பங்களில் அவரும் நானும் நாட்டியக் கலை சம்பந்தமாக அளவளாவிக்கொண்டிருந்ததுண்டு, கலை அம்சங்களைப் பற்றி சில முக்கிய அபிப்பிராயங்களைக் கூறுவார். அவைகள் மனச்சாட்சிக்கு முற்றும் ஒத்துக்கொள்ளக் கூடியவைகளாகவே இருக்கும். ஆகையால் என்னுடைய கலையனுபவ வளர்ச்சிக்குக் காரணமாயிருந்தவர்களில் எனது குருநாதருக்குப் பிறகு, ஸ்ரீ. டி. கே. சி., கல்கி ஸ்ரீ கிருஷ்ணமூர்த்தி, ஸ்ரீ ஈ. கிருஷ்ணய்யர் இவர்கள் முக்கியஸ்தராவார்கள்.

விடாமுயற்சியும், சுயநலமின்மையுமே ஸ்ரீ ஈ. கிருஷ்ணய்யரின் வெற்றிக்குக் காரணமெனலாம். ஸ்ரீ அய்யர் அவர்களுடைய வாழ்க்கை வரலாறு நம்நாட்டு மக்களில் கலைஞர்களுக்கு ஓர் எடுத்துக்காட்டாக விளங்குகிறது.

"தெய்வத்தான் ஆகாது எனினும் முயற்சிதன்
மெய்வருத்தக் கூலி தரும்"

என்னும் திருக்குறளின் உண்மையை மெய்ப்பித்தவர் உயர்திரு ஈ. கிருஷ்ணய்யர் அவர்கள். கலையினுல் உலகம் போற்றும் நிலைமை அநேகம் பேர்களுக்கு ஏற்படுகிறது. ஆனல் நமது ஸ்ரீ ஈ. கிருஷ்ணய்யர் போன்றவர்களை, கலையே போற்றவேண்டியிருக்கிறது என்றல் அது மிகையாகாது. ஆகையால் உயர்திரு ஈ. கிருஷ்ணய்யர் அவர்கள் நீடூழி வாழ்ந்து நிலைக்க என்றும் கலைஞர் எல்லோரும் வாழ்த்தவேணுமாய்க் கோருகிறேன்.

எனது தந்தை பந்தநல்லூர் மீனுக்ஷிசுந்தரம் பிள்ளையின் ஆத்மார்த்த நண்பர்

By

ஸ்ரீ பந்தநல்லூர் முத்தய்யா பிள்ளை
(பரத நாட்டிய ஆசிரியர்)

ஸ்ரீ ஈ. கிருஷ்ணய்யர் அவர்களுக்கு 61-ம் ஆண்டு விழாக் கொண்டாடுவது பற்றிக் கலைஞர்களும், கலா ரசிகர்களும், மிகவும் வரவேற்பார்கள் என்பதில் ஐயமில்லை.

ஸ்ரீ அய்யர் அவர்கள் சிறிய குணமும் அமோகக் கலைப்பற்றும் கொண்டவர். கலைஞர்கள் கலாபிமானிகள் இவர்களின் அன்புக்குப் பாத்திரமானவர். எனது தந்தையார் பந்தநல்லூர் மீனுக்ஷிசுந்தரம் பிள்ளையின் மதிப்புக்குரியவர். 1927 ௵ முதற்கொண்டு பிள்ளையவர்களின் இறுதிகாலம்வரை அடிக்கடி ஸ்ரீ ஈ. கிருஷ்ணய்யர் பந்தநல்லூருக்கு வந்து கலை நுட்பங்களைப் பற்றியும், கலை அபிவிருத்தியைப் பற்றியும், எனது தந்தையுடன் அளவளாவி ஆனந்தப்படுவார். அத்துடன் எனது தந்தையாரின் மாணவிகளான, திருவாளப்புத்தூர் ராஜலக்ஷ்மி, ஜீவரத்தினம், பந்தநல்லூர் சபாரஞ்சிதம், ஜெயலக்ஷ்மி, மற்றுமுள்ள மாணவிகள், இவர்களுடைய நடனங்களைக் கண்டும் களித்தும் ஆனந்தத்தில் மூழ்கியராவர்.

நடனக் கலையின் அபிவிருத்தியின்பொருட்டு ஸ்ரீமதி அடையாறு ருக்மிணி தேவியாரை என் தந்தையாரிடம் மாணவியாகச் சேர்க்கப் பாடுப்பட்டவர் ஸ்ரீ அய்யர் அவர்களேயாவர்.

அதேமாதிரி, நமது பரத நாட்டியத்தை மேனாடுகளிலும் பிரபலமாக்கும் நோக்கத்துடன், ஸ்ரீ ராமகோபால், மேனாட்டார்கள், மற்றுமுள்ள அனைவருக்கும் அக் கலையின் சிறப்பையும் நுட்பங்களையும் எடுத்துக்கூறி, மேற்படி ராமகோபாலை என் தந்தையாரிடம் கலைப்பயிற்சி செய்துகொள்ள உதவினார். என் தந்தையாரின் கலைபாணி யின் விசேஷ குணங்களையும் தெளிவாய் விளக்கிப் பிரசாரம் செய்து பிரபலப் படுத்தியவ ராவர். தாமே பரத நாட்டியத்தை முறையே கற்று ஆடி விளக்கியதோடு, மக்கள் அனை வரும் இக் கலையில் பங்குகொள்ள வேண்டுமென்ற உயரிய விசால நோக்கத்துடன் இடை விடாது பிரசாரம் செய்துவந்தது மல்லாமல், தமது குமாரத்திக்கும் இக் கலையை போதிக்கச்செய்து ஆனந்தப்பட்டவர்.

கலைஞர்களும், கலாரசிகர்களும் ஸ்ரீ அய்யர் அவர்களின் 61-வது ஆண்டு விழா வில் கலந்து மகிழ்வார்கள் என்பது உறுதி. ஸ்ரீ ஈ. கிருஷ்ணய்யர் நீடூழி வாழ்ந்து இன்னும் கலைத்தொண்டு செய்து வருவாராக!

வாழ்க கிருஷ்ணய்யர்

By

'பரலி—சு. நெல்லையப்பர்'

அன்பர் கிருஷ்ணய்யரை நான் சுமார் 30 ஆண்டுகளாக அறிவேன். திக்கெல் லாம் புகழும் திருநெல்வேலி யென்று திருஞான சம்பந்தர் அந்நாளில் புகழ்ந்து போற் றிய திருநெல்வேலி நாட்டை, இந்நாளில் திக்கெல்லாம் புகழுமாறு செய்த மகா கவி சுப்ரமணிய பாரதியார், சிதம்பரம் பிள்ளை, சங்கீத வித்வான் கிட்டப்பா, முதலியவர்கள் திருக்கூட்டத்தைச் சேர்ந்தவர் அவர் என்பதைச் சிந்திக்கும்பொழுது எனக்கு மட்டற்ற மகிழ்ச்சி உண்டாகிறது. தேச பக்தர், தெய்வ பக்தர், வழக்கறிஞர், எழுத்தாளர், பத் திரிகையாசிரியர், சங்கீத அறிஞர், நடன சிகாமணி, இன்னும் எத்தனையோ முறைகளில் அவர் நமக்குக் காட்சி யளிக்கிறார். ஆனால் அவர் அடக்கமே உருவானவர். ஆடம்பரம் என்பதைச் சிறிதும் அறியாதவர்.

தேசத்திற்காக அவர் சிறை சென்றிருக்கிறார். போலீசாரிடம் அடிபட்டிருக் கிறார். அந்நாளில் நடந்த விடுதலைப் போராட்டத்தில், பாரதியார் பாடல்களை வீரா வேசத்துடன் பாடி மக்களிடம் தேச பக்தியும் தீர புத்தியும் உண்டுபண்ணிய பெருமை ஸ்ரீமான் ஈ. கிருஷ்ணய்யருக்கே சிறப்பாக உரியதாகும். சங்கீதத்திலும், பரத நாட்டி யத்திலும் அவருக்குள்ள புலமையும் அனுபவமும் பெரிது. அவ்விரண்டு அருங்கலை களுக்கும் புத்துயிர் அளித்துவரும் பெரியார்களில் அன்பர் கிருஷ்ணய்யர் தலை சிறந்தவர். ஆவார். அறுபதாண்டு வாழ்ந்த அவர் இன்னும் பல்லாண்டு வாழ்ந்து தமிழ்த் தாய்க் குத் தொண்டுபுரிய வேண்டுமென்று நான் ஆண்டவனை வேண்டுகிறேன்.

வாழ்க கிருஷ்ணய்யர்! வாழ்க!! வாழ்க!!!

கிராமக் கலைகளுக்குப் புத்துயிர் கொடுத்த பெரியார்

By

ஸ்ரீ. டி. சி. சுந்தரமூர்த்தி
(பொய்கால்குதிரை ஆட்ட நிபுணர், பங்களூர்)

1937–ம் ஆண்டு சென்னை அடையாறு சுந்தரம் ஸௌண்டு ஸ்டூடியோ அதிபர் திரு. சாத்தப்பச் செட்டியார் அவர்கள் தயாரித்த 'கீசக வதம்' அல்லது 'சைரந்திரி' என்னும் சினிமாப் படத்தில் நான் உபகீசகனாக நடித்தேன். அப்போது ஸ்ரீ. ஈ. கிருஷ்ணய்யர் அவர்கள் மேற்படி படத்தில் முதல்பாகத்தில் அர்ஜுனனாகவும், பிற்பாடு பேடியாக மாறிய, பிரகன்னளையாகவும் நடித்தார். பெண் வேஷம் தாங்கி பரதநாட்டியத்தைச் சிறப்பாய் ஆடினார். அது முதல் தான் எனக்கும் கிருஷ்ணய்யருக்கும் நட்பு ஏற்பட்டது. அன்று ஏற்பட்ட எங்கள் நட்பு, 1947–ம் ஆண்டு சென்னை தேனாம்பேட்டை காங்கிரஸ் பொருட்காட்சி கலையிலாகாவிற்கு அவர் காரியதரிசியாக இருந்து நடத்திய போது வளரத் தொடங்கியது.

பல கலை வகைகளை மேடையில் கொண்டுவந்து காட்சியளித்ததில், என்னுடைய பொய்கால் குதிரை ஆட்டத்தின் நினைவு அவருக்குத் தோன்றி எனக்கும் அந்தப் பொருட்காட்சியில் ஆட வாய்ப்புக் கொடுத்தார். பழங்காலத் தமிழகத்தின் கிராம நடனமாகிய புரவி ஆட்டத்தின் சிறப்பை என் வாயிலாக அறிந்து, அது முதல், பல கலை விழாக்களில் எனது நடனத்துக்கு சந்தர்ப்பங்கள் அளித்தார். அத்துடன் எனது கலையைப் பற்றி இந்தியாவிலும், இலங்கையிலும் உள்ள பல பிரபலப் பத்திரிகைகளில் விளக்கிப் புகழுரைகளை எழுதிப் பிரபலப்படுத்தினர். அதுபோன்று பல கிராமக் கலைகளை வளர்க்க அரும்பாடு பட்டு உழைத்து வந்ததோடு கலைக்காகவே தமது வாழ் நாட்களை அர்ப்பணித்தார். அவரது பேச்சும், மூச்சும், எழுத்தும் கலைமணம் ததும்ப உழைத்துவரும் உத்தமக் கலைஞர். கலையின் காவலாளர் திரு. ஈ. கிருஷ்ணய்யர் அவர்களுக்கு இறைவன் நீண்ட ஆயுளும் நிறைபொருளும் அளித்து, மேலும், மேலும் கலைப் பணியினைத் தளராது செய்துவர ஆக்கம் தந்து உதவ இறைவனை வேண்டுகிறேன்.

எனது சார்பிலும் எனது ஸ்ரீ சுந்தரப் புரவி நாட்டியக்கலா மன்றத்தின் சார்பிலும் வாழ்த்துக்களை வாரி வழங்குகிறேன்.

கலை வளர, கலைஞரின் நிலை வளர
கன்னித் தமிழன் புகழ் வளர
கலையின் காவலர் சென்னை வாழ்வித்தகர்
கிருஷ்ணய்யர் புகழ் வளர
வாழி வாழி என வாழ்த்துகிறேன் பாரில்
வாழ்க பல்லாண்டு, பல்லாண்டு!

கலைத் தொண்டன்—ஸ்ரீ. ஈ. கிருஷ்ணய்யர்

By

ஸ்ரீ. கே. எஸ். பாலசுப்ரமணிய ஐயர்
(இசைப் பகுதிப் பொறுப்பாளர், இலங்கை வானொலி)

அண்ணாமலைப் பல்கலைக் கழகத்தில் இசைபயிலும்போது, நான் அடிக்கடி சென்னைக்குப் போனதுண்டு. அப்பொழுது ஸ்ரீ. ஈ. கிருஷ்ணய்யர் அவர்களைப் பார்த்துள்ளேன். பரதநாட்டியத்திலும், இசையிலும் அவருக்கிருந்த தேர்ச்சியை அவரோடு நெருங்கிப் பழகிய காலஞ்சென்ற தஞ்சாவூர் பொன்னையா பிள்ளை, டைகர் வரதாச்சாரி

யார் போன்ற பெரிய வித்வான்கள் மூலம் தெரிந்துகொண்டேன். வருடா வருடம் சென்னையில் நடைபெறும் நாட்டிய அரங்கேற்றங்களிலிருந்தும், நாட்டிய விழாக்களி லிருந்தும் ஸ்ரீ. ஈ. கிருஷ்ணய்யர் பரதநாட்டியத்திற்குச் செய்துள்ள தொண்டு வெளிப் படையாகத் தெரியும். நாட்டியத்தில் எவ்வளவு அக்கறையிருந்ததோ அவ்வளவு இசைக் கச்சேரிகளைக் கேட்டு விமரிசனங்கள் எழுதுவதில் அவருக்கு ஆர்வம் இருந்தது என்பதை அவரது பாரபட்சமற்ற விமர்சனங்களை வாசித்த வித்வான்களும் ரசிகர் களும் ஒப்புக்கொள்வார்கள். இலங்கைக்கு அவர் பல தடவை வந்துள்ளார்கள். இலங்கையில் பரதநாட்டியக்கலை முன்னேறுவதற்கு ஊக்குவித்தவர் இவரே. இலங்கை வானொலியிலும், அவர் பரதநாட்டியக் கலையைப் பற்றி அரிய சொற்பொழிவுகள் ஆற்றி யுள்ளார். ஸ்ரீ. ஈ. கிருஷ்ணய்யர் அவர்கள் இன்னும் பல ஆண்டுகள் வாழ்ந்து பாரத நாட்டிற்கும், சேய்நாடாகிய ஈழத்துக்கும், இசைத்தொண்டு புரிய கலைத் தெய்வத்தை இறைஞ்சுகின்றேன்.

சுதந்திரப்போரும் வீரர் ஈ. கிருஷ்ணய்யரும்

By

ஸ்ரீ ஜமதக்னி நாய்க்கர்

(ஹிந்தி ப்ரவீண் – மாஜி உதயவனம் சத்யாக்ரகத் தொண்டர்)

திரு. ஈ. கிருஷ்ணய்யரின் எனது அறிமுகம் சுந்தந்திரப்போர்த் தோற்றத்தில் 1930-ல் ஏற்பட்டது. வட ஆற்காடு தொண்டர் படையுடன் வந்து உப்புச் சத்தியா க்ரகத்தின்போது உதயவன ஆச்ரமத்தில் சேர்ந்தேன். சிறைப்பட்ட பின்னர் நானும் அவரும் வேலூர் மத்திய சிறையில் ஒன்றாக உறைந்தோம். பின்னர் பல்வேறு சுதந்திர இயக்கங்களிலும் நிர்மாண வேலைகளிலும் அவருடன் கலந்து இயங்கியதால், அவரைப் பற்றிய வரலாற்றோவியம் தீட்டும் உரிமை எனக்குண்டு என்பதை முதலில் அறிவித் துக் கொள்கிறேன்.

உப்புச் சத்தியாக்கிரகத் தொடக்கம்

1930 ஆம் அகில உலகையே ஓர்குலுக்குக் குலுக்கிய ஆண்டு. ஆங்கில ஏகாதி பத்தியத்திலிருந்து இந்திய மக்கள் தமது அடிமைத் தளைகளை உடைத்தெறிய வீறிட் டெழுந்த ஆண்டு. அவ்வாண்டிலேயே உரிமைப்போர் பாரத நாட்டில் குமுறிற்று. அது காறும் பலதேச மக்கள் உரிமைப்போரை ஆயுதம் தாங்கியே நடத்திவந்தார்கள். உலகம் அதுவரை கண்டிராத புத்தம் புதிய இரு ஆயுதங்களைக் காந்தியடிகள் நமக்கு வழங்கி னார். சத்தியம் அஹிம்சை என்பவையே அவ் வொப்பற்ற ஆயுதங்கள்.

சுதந்திரக் கோரிக்கைக்கு ஆங்கில ஏகாதிபத்தியம் இணங்காததால் காந்தி யடிகள் தம் வீரர் தொண்டர்களுடன் உப்புச் சட்டத்தை மீறச் சுதந்திர யாத்திரைத் தொடங்கினார். நாடெங்கும் சுதந்திரத் தொண்டர் கூட்டம் படையெடுக்க வேதாரணி யத்தை நோக்கி ராஜாஜி படை முன்னேற, சென்னையிலும் மயிலாப்பூர் உதயவனம் என்னும் படைவீடு உருவாகியது.

உதயவன ஆச்ரமும் பிரகாசமும்

வீரகேசரி பிரகாசம்தான் சென்னைமாநகரத்தில் உதயவன ஆச்ரமத்தை நிறுவிச் சத்தியாக்ரகம் தொடங்கினார். அவர் தலைமையில் கடற்கரையில் உப்புக் காய்ச்சப் பெற்றது. நாகேச்வர ராவ் முதலானோர் சிறைக்கோட்டம் நண்ணிய மறு நாள் ஓர் திடுக்கிடும் நிகழ்ச்சி நேர்ந்தது. ஏறக்குறைய இரண்டு லக்ஷம் மக்கள் சென்னை ஹைகோர்ட்டுக் கடற்கரையில் குழுமியிருந்தனர். பிரகாசம் வீர முழக்கம் செய்து கொண்டிருந்தார். போலீஸ் குதிரைப்படையினர் மக்கள்மீது குதிரைகளை ஏவினர்.

பலர் காயமடைந்தனர். ஓர் குழந்தை இறந்தது. பிரகாசம் கூறிய வீரமொழியைக் கேட்டு மக்கள் அசையாது வீற்றிருந்தனர். குதிரைப் படையினர் தம்மிருப்பிடத்துக் குத் திரும்பிச் சென்றனர். காந்தியடிகள் சிறை புகுந்தபின் ஏப்ரல் 23உ பிரகாசமும் சிறைப்பட்டார்.

உதயவன ஆச்ரமும் துர்காபாயும்

உதயவன ஆச்ரமத்தில் 22 வயது கொண்ட வீராங்கனை துர்காபாய் தொண்டர்களுக்குத் தலைமைவகித்து ஊக்கமூட்டி இயக்கத்தை நடத்தி வந்தார். ஏப்ரல் 25உ தொண்டர்படை முதல்வன் டாக்டர் நடராஜன் தலைமையில் பல தொண்டர்கள் ஹைகோர்ட்டு கடற்கரையில் உப்புக் காய்ச்ச முன்பட்டனர். ஆக்கூர் அனந்தாசாரியாரும் நானும் ஊர்வலத்துடன் சென்றோம். ரயில்பாதையருகே, போலீஸ் படையினர் கமிஷனர் கன்னிங்காம் தலைமையில் அணிவகுத்து, தொண்டர்களின் முன்னேற்றத்தைத் தடுத்து, தொண்டர்படையைக் கலைக்கும்படி உத்திரவிட்டனர். தொண்டர்கள் கலையாததால் அவர்கள்மீது போலீஸார் தடியடி மழையைப் பொழிந்து படுகாயப் படுத்தினர். நான் மூர்ச்சையாய் விழுந்துவிட்டேன்.

இச்செய்தி காட்டுத் தீ போலச் சென்னை முழுதும் பரவிற்று. அரசாங்க வெறியைக் கண்டிக்கத் திலகர் கட்டத்தில் பலகட்சிக் கூட்டம் நடைபெற்றது. லக்ஷக் கணக்கான மக்கள் கூடியிருந்தனர். போலீஸ் குதிரைப் பட்டாளத்தினரின் திருவிளையாடல் மீண்டும் நடந்தது. தடியடி மக்கள்மீது பொழிந்தது. துப்பாக்கிப் பிரயோகம் நடந்தது. அரசியல் சம்மந்தமில்லாத வழக்கறிஞர் கோவிந்தசாமி முதலியார் குண்டுக் கிரையாகி இறந்தனர். 144-வது செக்ஷன்படி தடையுத்தரவு பிறந்தது. திரு. நடராஜன் சிறை புகுந்தார்.

தளபதி ஈ. கிருஷ்ணய்யர்

அச்சமயம் உதயவனத்தொண்டர்கள் தாய் தந்தையர் அற்ற குழந்தைகள் போல் நிலை கலங்கி யிருந்தனர். அப்போது ஓர் இளம் வழக்கறிஞர், "நானிருக்கிறேன் உங்களுக்குக் கவலை வேண்டாம்" என்று கர்ஜித்துக் கொண்டு உதயவனம் சத்தியாக்ரகப் படை வீட்டிற் சேர்ந்து தளபதியானர். அவர் அப்போது தமது தொழிலில் முன்னேறிச் சம்பாத்தியத்தைப் பெருக்கிக்கொண்டிருந்தார். 1926 முதல் தலைவர் எஸ். ஸ்ரீனிவாசய்யங்காரால் அரசியலில் இழுக்கப்பட்டு, அவருடன் தமிழ்நாடு முழுதும் அடிக்கடி சுற்றுப்பிரயாணம் செய்து, பிரசாரம் செய்தவர். பாரதியாரின் தேசியப் பாடல்களை முதல் முதலாக நல்ல சங்கீதத்தில் அமைத்து, பொதுக் கூட்டங்களில் உணர்ச்சி ததும்பப் பாடி மக்களின் விடுதலை ஆர்வத்தை அமோகமாய்க் கிளப்பினவர். ஹிந்துஸ்தானி சேவாதளத்தின் தமிழ்நாட்டுக் கிளைக்குத் தலைவராயிருந்து, நாடெங்கும் தொண்டர்படைகளுக்குப் பயிற்சி கொடுத்து, தேசியக்கொடி வணக்கத்தை ஒழுங்கு படுத்தினவர். 1929-ல் சைமன் கமிஷனை பகிஷ்காரம் செய்வதற்கான தொண்டர்படைக் குத் தலைமைவகித்து ஊர்வலமாய் சென்றவர். இப்படி வக்கீல் தொழிலிலும், அரசியலிலும் முன்னேறிப் பெயர் பெற்றிருந்ததோடு, சுகுணவிலாச சபையில் அயன் ஸ்திரீ வேஷம் தாங்கி அழகாய் நடித்து, பரதநாட்டியத்தையும் கற்று ஆடிப் புகழ் பெற்றவர். ஸ்ரீ. ஈ. கிருஷ்ணய்யர்தான் அவர். இப்படி வெகு சௌகரியமாய்க் காலங் கழித்து வந்த அந்த இளைஞர், போலீஸாரின் கொடுமைகளையும் தொண்டர்கள் படும் சொல்லொணுத் துயரங்களையும் கண்டு மனம் சகியாமல், தமது வருமானத்தையும் சுகவாழ்வையும் தியாகம் செய்து, தேசவிடுதலைக்கான சத்யாக்ரகப் போரில் தைரியமாய்க் குதித்தார்.

அவரைக் கண்டதும் நாங்கள் கரைகாணுக் களிப்பெய்தினோம். நாள் தோறும் காலையில் உதயவன ஆச்ரமத்தின் முன் கோட்டத்தில், தொண்டர் படையை அணிவகுத்து, பாரதியாரின் பாடல்களைப் பாடி, தேசியக்கொடி ஏற்றி வணக்கம் செய்து வைப்பார். அவர் பாடும்போது எங்களுக்கு மயிர்க்கூச்சலெடுத்து வீர உணர்ச்சி

எழும். தொண்டர்கள் மூலம் உண்டியலில் பணம் திரட்டி, ஊர்வலங்கள் நடத்தி, வீரச் சொற்பொழி வாற்றி, புதிய தொண்டர்களைச் சேர்த்து, மாலை ஆசிரமத்துக்கு மீளுவார். தினந்தோறும் ஆச்ரம வேலைகளுக்கான ஒழுங்குக் கட்டுப்பாடுகளை நிறுவுவார்.

அவர் தலைமையில் தொண்டர்கள் தாமே சமைத்தல், சுகாதாரம் காத்தல், ஹிந்திமொழி பயிலுதல், நூல் நூற்றல், கதர் விற்றல், முதலிய வேலைகளைக் கைக் கொண்டனர். உப்புச் சட்டத்தைத் தினசரி தகர்த்து வந்தனர். 144 செக்ஷன் தடை யுத்தரவை மீறினர். இதைக் கண்ட போலீஸ் படையினர் தொண்டர்களைத் துரத்திப் பிரம்படி கொடுத்து, திக்குத் தெரியாத காடுகளில் கொண்டுபோய் விட்டனர். கிருஷ்ணய்யரும் துர்காபாயும் தொண்டர்களைத் தேடிப்போய், இரவு நடுநிசியாயினும் பொருட் படுத்தாது, அவர்களை மீட்டிக்கொண்டு வந்துவிடுவார்கள். நான் சைதாப்பேட்டையில் சொற்பொழிவாற்றியபோது கைதியாக்கப்பட்டு ஓர் ஆண்டு சிறைவாசம் செய்யும்படி தண்டிக்கப்பெற்றேன்.

கிருஷ்ணய்யரும் துர்காபாயும் சென்னையிலிருந்து பன்முறை வெளிப்போந்து, வாலாஜாப்பேட்டை, ஆர்க்காடு, வேலூர், காஞ்சிபுரம் முதலிய நகரங்களில் வீரமுழக்கப் பிரசாரம் செய்து வந்தனர். மக்களின் உணர்ச்சியை எழுப்பி, மேலும் மேலும் தொண்டர்களைத் திரட்டி வந்தனர். அரசியலார் கலங்கினர். துர்க்காபாயை 1930ஆம் மே மாதம் 26உ ஆர்க்காட்டில் நள்ளிரவில் கைது செய்து, ஓர் ஆண்டு சிறைதண்டனை விதித்தனர்.

ஈ. கிருஷ்ணய்யர் சர்வாதிகாரி

உடனே கிருஷ்ணய்யர் உதயவன சத்யாக்ரகப் போருக்குச் சர்வாதிகாரியானார். சேலம் சுப்ரமணிய நாயக்கர் தொண்டரின் தளபதியானார். அய்யர் சத்யாக்ரகத்தை இன்னும் தீவிரமாய் நடத்தினார். அதுகாறும் தொண்டர்களை அடித்துத் துரத்தி வந்த போலீஸார் இப்போது அவர்களைச் சிறைபடுத்தத் தொடங்கினர். கிருஷ்ணய்யர் ஆச்ரமத்தில் எப்போதும் 150 தொண்டர்களை மாத்திரம் வைத்துக்கொண்டு மற்றவர் களை ஆங்காங்கு வெளியே கண் காணுமல் வைத்திருப்பது வழக்கம். அன்றன்று சிறைப் பட்டவர்களின் ஸ்தானங்களில் அப்படி வெளியிலிருந்த தொண்டர்கள் வந்து வீடுவார் கள். எனவே தினந்தோறும் அணி அணியாகத் தொண்டர்கள் சிறைபட்டாலும் ஆச்ரமத்தில் 150 நபர்களுக்குக் குறையாமலிருக்கும். இதைக் கண்டு போலீஸார் 'இதென்ன மாயமோ' என்று வியந்தனர்! அய்யரை நயந்து இயக்கத்தை விட்டு விலக் கச் செய்ய முயன்றனர். "ஆடல்பாடல்களில் ஈடுபட்டுச் சுகவாழ்வில் இருக்கவேண்டிய தாங்கள் ஏன் இந்த சத்யாக்ரகத்தில் அவதிப்படவேண்டும்" என்று மறைமுகமாகச் சொல்லிப் பார்த்தனர். அய்யர் எதற்கும் அசைந்து கொடுப்பதில்லை. சத்யாக்ரகத்தை மேன்மேலும் தீவிரமாக்கி வந்தார்.

வேலூர் குப்புசாமி முதலியார் அவ்வூரிலிருந்து 15 தொண்டர்களுடன் 90 மைல் கால் நடையாகப் பிரசாரம் செய்துகொண்டு உதயவனம் வந்து சேர்ந்தார். பத்தி ரிகைச் சட்டக் கட்டுப்பாட்டினால் பத்திரிகைகளில் அன்றன்று நடக்கும் சத்யாக்ரகச் செய்திகள் நன்கு வெளிவரமுடியாமலாயிற்று. அதைக் கண்டு மனந்தளராமல் கிருஷ்ணய்யர் ஆச்ரமத்திலிருந்தே ஸைக்ளோஸ்டைல் செய்த துண்டுப் பிரசுரங்களை வெளி யிட ஏற்பாடு செய்தார். அதற்கு முதலில் திரு. ஆக்கூர் அனந்தாசாரியாரும், அவர் ஆர்க்காடு சென்று சர்வாதிகாரியான பிறகு, திரு. கூர்ஜாலியும் அந்தப் பிரசுரங்களுக்கு ஆசிரியர்களாயிருந்து வெளியிட்டு வந்தனர். அப் பிரசுரங்களைப் போலீஸார்கூட விலை கொடுத்து வாங்கி வந்தனர்! இதன் மத்தியில் தளபதி சேலம் சுப்ரமணியமும், போலீ ஸாரிடம் கடுமையாய் அடிபட்ட திருவேங்கடமும் சிறைப்பட்டனர்.

கள்ளுக்கடை மறியல்

சர்வாதிகாரி கிருஷ்ணய்யர் சத்யாக்ரகப் போரை மேலும் பலமாக்குவதற்காக, அதுவரை மற்ற மாகாணங்களில் கையாளப்படாத ஒரு புதிய முயற்சியை முதல் முத

லாகக் கைக்கொண்டார். அதுதான் கள்ளுக்கடை மறியல். மயிலாப்பூரிலும் சுற்றிலு முள்ள பல கள்ளுக்கடைகளில் மறியல் செய்வதற்காகப் பல தொண்டர்களைப் பழக்கி அனுப்பி வந்தார். குடிப்பழக்கமுள்ள மக்களின் தொகை கள்ளுக்கடைகளில் குறைய லாயிற்று. கடை முதலாளிகள் நஷ்டங்கொண்டு பயந்தனர். கிருஷ்ணய்யரிடம் தூது சென்று முதலில் நயந்து மறியலை நிறுத்திவைக்க முயன்றனர். அய்யரோ ஆணித்தர மாய் மறுத்துவிட்டார். கடை முதலாளிகள் அரசாங்கத்துக்கு முறையிட்டனர். தொண் டர்களுடன் அய்யரைக் கைதியாக்கி உதயவனத்தை மூடிவிடுவது தவிர வேறு வழி யில்லை யென்று அரசியலார் முடிவு செய்தனர்.

1930ஆம் ஜூன்மீ 30உ காலை; கீழ்த்திசையில் கதிரவன் கிரணங்களை வீசத் தொடங்கினன். உதயவனத்தில் தொண்டர்கள் வழக்கம்போல் சர்வாதிகாரியின் தலைமையில் அணிவகுத்து நின்று, 'தாயின் மணிக்கொடி பாரீர்' என்ற பாரதியார் பாட லைப் பாடிக் கொடி வணக்கம் செய்துகொண்டிருந்தனர். போலீஸ் துணைக் கமிஷனர், தம் படையுடன், பாடல் முடியும்வரை காத்திருந்து, ஆச்ரமத்துக்குள் புகுந்து, கிருஷ் ணய்யரையும் மற்றுமுள்ள தொண்டர்களையும் கைது செய்தனர். மறுநாள் முறையே கோர்ட்டில் விசாரணை நடந்து எல்லோருக்கும் 6 மாதம் கடுங்காவல் தண்டனை விதிக்கப் பட்டது. போலீசார் ஆச்ரமத்தைச் சூறையாடினர். கிடைத்ததை யெல்லாம் எடுத்துக்கொண்டு தம் வயமாக்கிக் கொண்டனர். இத்துடன் உதயவனச் சத்யாக்ரகப் படைவீடு மூடப்பட்டது. சென்னை சத்யாக்ரகத்தின் முதற்பகுதி முற்றிற்று.

சோலிங்கநல்லூர் கிளைச் சத்யாக்ரகம்

சென்னை உதயவனம் சத்யாக்ரக இயகத்தின் கிளையாக, செங்கற்பட்டு ஜில்லா காங்கிரஸ் கமிட்டியின் உதவியுடன், சோலிங்கநல்லூர் என்ற கிரமத்திலும் உப்பு சத்யா க்ரகம் ஏற்படுத்தப்பட்டது. அதற்கு ஸ்ரீபாத சங்கர் தளபதியாக நியமிக்கப்பட்டார். ஆண் தொண்டர்களுடன் அஞ்சலையம்மாள் போன்ற வீர மாதர்களும், கிராம ஜனங் களும் பங்கெடுத்துக் கொண்டனர். அதன் பலனுக, போலீஸார் தொண்டர்களையும் கிராமத்தார்களையும் பலமாக அடித்துத் துன்புறுத்தினர். தொண்டர் முகாமைக் கலைத்து முக்கியமானவர்களைச் சிறைப்படுத்தினர்.

சிறையில் கிருஷ்ணய்யர்

ஸ்ரீ கிருஷ்ணய்யர் வேலூர் மத்தியச் சிறைக் கோட்டத்துக்குள் அடைப்பட்டி ருந்தபோது, அங்கு தமிழ்நாடு, ஆந்திரம், கேரளம் இப்பிரதேசங்களின் அரசியல் தலைவர் களும் குழுமியிருந்தனர். ஸ்ரீ அய்யர் எவ்வளவு தீவிரமாய் அரசியலில் ஈடுபட்டிருந்த போதிலும், அத்துடன் சங்கீதம், பரத நாட்டியம் இவ்விரண்டு கலைகளிலும் இயற்கை வாசனையும் தேர்ச்சியுங்கொண்டு, அவைகளின் மறுமலச்சிக்காக உழைப்பதிலும் நாட்டம் கொண்டிருந்தார். சமூகச்சீர்திருத்தம் என்ற பெயரில் நாட்டியத்தை ஒழிக்க வேண்டுமென்றே ஓர் எதிர்ப்புக் கக்ஷி பலமாய் இருந்து வந்தது. அதன் தலைவர்களுக்கு கிருஷ்ணய்யரின் நாட்டிய மறுமலர்ச்சிப் பிரசாரம் பிடிக்கவில்லை. அக்கலையையும், அவரது பிரசாரத்தையும் தாக்கியடிப்பதற்காக காத்துக்கொண்டிருந்தனர். இதை யறிந்த கிருஷ்ணய்யர், தம்முடைய லக்ஷியத்துக்கும் பிரசாரத்துக்கும், அரசியல் தலைவர் களின் ஆதரவைத் தேடுவதற்காக, தமது வேலூர் சிறை வாசத்தை நன்கு பயன் படுத்திக் கொண்டார்.

கேட்க வேண்டுமா ? வேலூர் சிறை ஓர் கலைக்கூடமாக மாறியது. ஓர் பல்கலைக் கழகமெனலாம். நூல் நூற்கப் பயில்வார் சிலர், இலக்கிய நூல் படிப்பார் சிலர், கவிதையியற்றுவார் சிலர், ஓவியம் தீட்டுவார் சிலர், என்போன்ற சிலர் யோகா சனம் சூரிய நமஸ்காரம் செய்தார்கள். ஹிந்தி பயின்றவர் பெரும்பலோர். இவை களின் மத்தியில் ஸ்ரீ கிருஷ்ணய்யர் சங்கீத நாட்டியப் பயிற்சியையும் பிரசாரத்தையும்

புகுத்தார். நாள்தோறும் காலை மாலைகளில் அவரது தலைமையில் சங்கீதத்துடன் கடவுள் வணக்கம் நடைபெற்றது. அடிக்கடி பரத நாட்டியத்தின் பெருமையைப்பற்றி சொற்பொழிவாற்றினார். பலருக்கு சங்கீதத்தையும் நடனத்தையும் போதித்தார் என்றால் வேறென்ன வேண்டும்.

1931-ல் மறுபடியும் சத்யாக்ரகம்

1930ஆம் டிஸம்பரில் எனக்கு முன்னரே ஸ்ரீ அய்யர் விடுதலைபெற்று வெளிப் போந்தார். சென்னையிலும், அரக்கோணத்திலும் பொதுக் கூட்டங்களில் அவருக்கு அமோக வரவேற்பு அளிக்கப்பட்டது. சற்றும் ஓய்வின்றிச் சத்யாக்ரகத்தைத் தொடர்ந்து நடத்த முயன்றார். 1931-ல் திரு. சத்யமூர்த்தி, முத்துரங்க முதலியார், கே. பாஷ்யம் முதலிய தலைவர்களை இயக்கத்தில் இறங்குமாறு தூண்டி உற்சாகமளித்தார்.

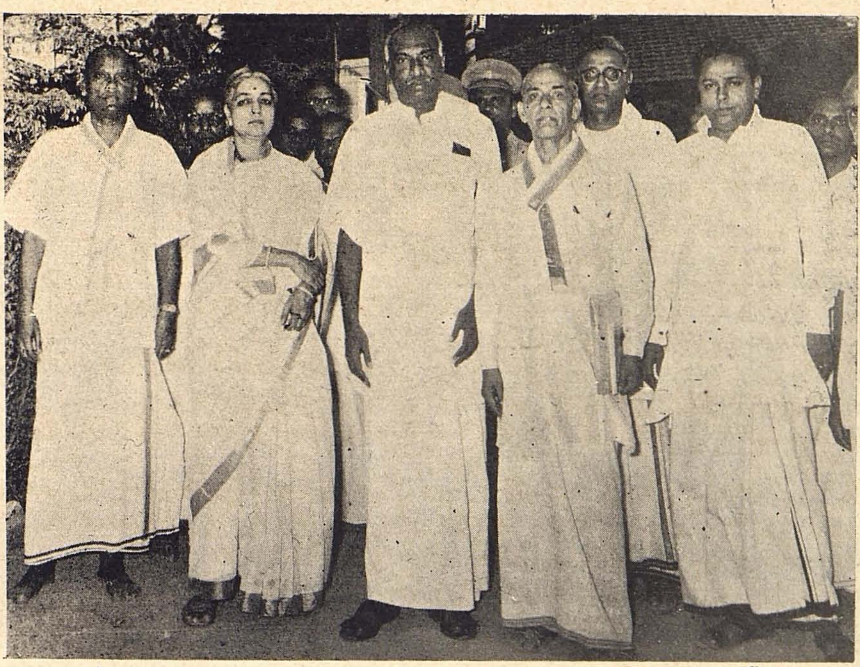
மாகாணம் முழுதும் சுற்றிச் சுற்றி தொண்டர்களைத் திரட்டினார். கல்லிடைக் குறிச்சியிலிருந்து ஸ்ரீமதி லக்ஷ்மி அம்மாளை அழைத்து வந்து அன்னியத் துணி மறியலில் ஈடுபடுத்திச் சிறைக்கு வழிகாட்டி யனுப்பினார். பம்பாயிலிருந்து பல தேச சேவிகை களை வரவழைத்து, சென்னை மாதர்களையும் சேர்த்து, மாதர் சத்யாக்ரகத்தை உருவாக் கினார். ஸ்ரீனிவாசய்யங்காரின் புத்திரி அம்புஜம்மாள், கிருஷ்ணாபாய், காமேச்வரி முதலிய மாதர்கள் சிறைபுகுந்தனர்.

1931-ல் இர்வின் காந்தி ஒப்பந்தம் ஏற்பட்டது. எல்லாச் சத்யாக்ரஹிகளும் விடுதலை பெற்றனர். அப்போதும் கிருஷ்ணய்யர் ஓய்வெடுத்துக் கொள்ளவில்லை, அகில இந்திய காங்கிரஸ் கமிட்டி அங்கத்தினராகத் தேர்ந்தெடுக்கப்பட்டு, கராச்சியில் நடந்த காங்கிரஸ் மகா சபைக் கூட்டத்துக்குச் சென்றார். அங்கிருந்து திரும்பியதும், ராஜாஜி யுடன் மாகாண முழுதும் சுற்றுப்பிரயாணம் செய்து பிரசாரம் செய்தார். கொடி வணக்கத்தை ஒழுங்குபடுத்தினார். ஹைகோர்ட்டு அட்வகேட் சங்கம், அவருக்கும், சத்யமூர்த்திக்கும், கே. பாஷியத்துக்கும் பாராட்டுதலளித்தது.

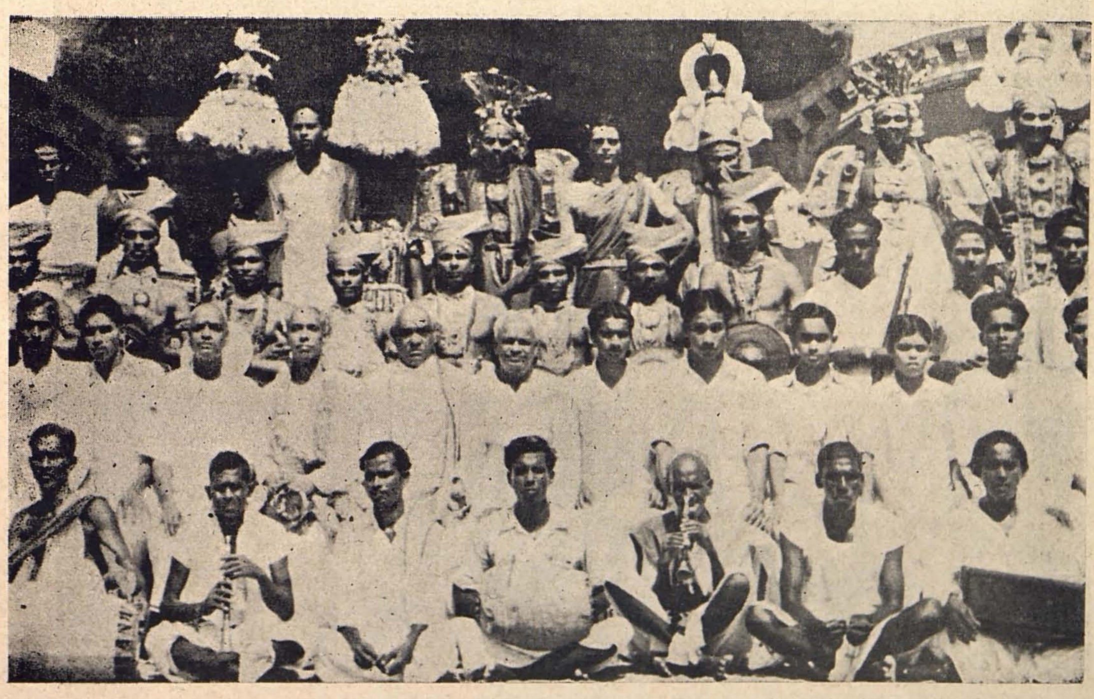
1932-ல் சத்தியாக்ரகம்

1932-ல் மறுமுறை சத்யாக்ரகம் தொடங்கியது. ஸ்ரீ. ஈ. கிருஷ்ணய்யர் 4-வது சர்வாதிகாரியாக நியமிக்கப்பட்டார். ஊர் ஊராய்ச் சென்று தொண்டர்களைச் சேர்த்து வந்து இயக்கத்தை பலமாக நடத்தினார். அவரது ஊர் கல்லிடைக் குறிச்சியிலேயே, அவரது வீட்டிலேயே, போலீஸார் அவரைக் கைது செய்து, திருநெல்வேலி நீதி மன்றத் தில் விசாரணை நடத்தினர். அவருக்கு மறு முறை 6 மாதச் சிறைவாசமும். ரூ. 200 அபராதமும் தண்டனை கிடைத்தது. முதலில் மதுரையிலும், பிறகு வேலூரிலும் சிறை வாசம் செய்தார். அந்த இரண்டாவது சிறைவாசத்திலும் தலைவர்கள் குழுமியிருக்கும் சந்தர்ப்பத்தை உபயோகித்து, சங்கீத நாட்டியக் கலைகளின் மறுமலர்ச்சிக்காகப் பிரசாரம் செய்து வந்தார் என்பது சொல்லத் தேவையில்லை.

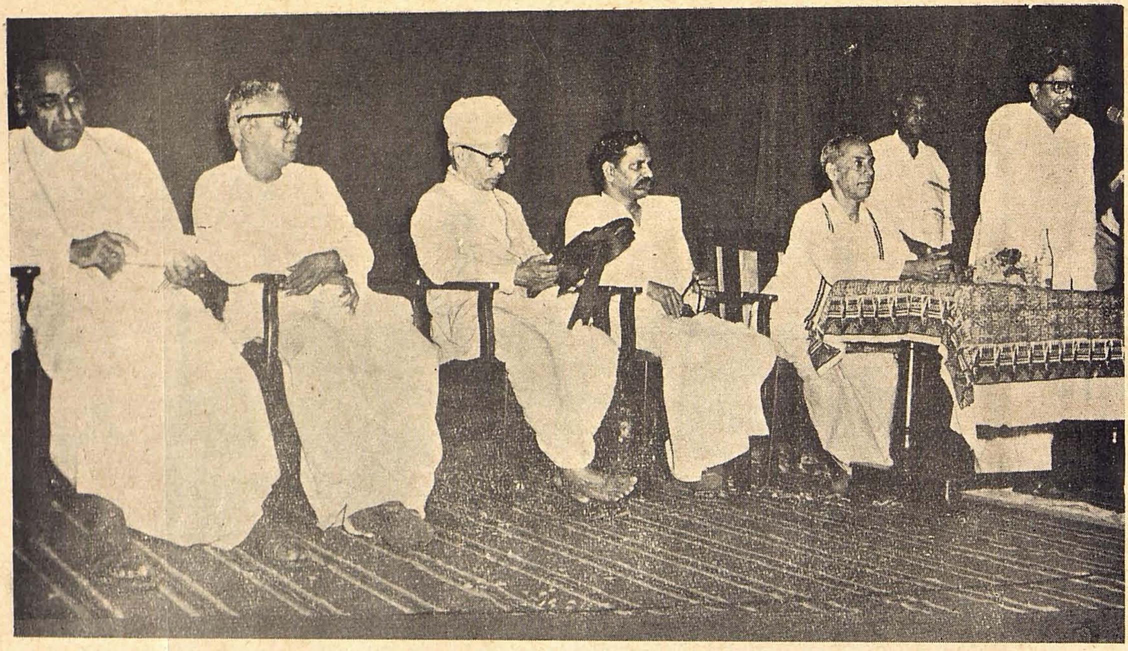
இவ்விதமாக ஸ்ரீ. ஈ. கிருஷ்ணய்யர் நடத்திய சத்யாக்ரக இயக்கத்தினாலும், சிறைவாசத்தினாலும் விடுதலைப் போராட்டத்துக்குப் பெரும் மதிப்பும் பேராதரவும் கிடைத்தன. சிறையிலிருந்து மீண்ட பிறகு, தேச நிர்மாண திட்ட வேலைகளிலும், இசை நடனத் துறைகளிலும் அவர் இடையறாது உழைத்து வந்தார். இத்தகைய வீரப் பெரியாரின் தொண்டு நாட்டுக்கும் கலைவளர்ச்சிக்கும் இன்றியமையாதது. விடுதலை வரலாறும், கலை வரலாறும் எழுதப்படுமாயின், அவரது பங்கு பொன்னெழுத்தில் பொறிக்கப்படும். அவர் நீடுழி வாழ்ந்து நாட்டிற்கும் கலைக்கும் மேலும் தொண்டுபுரிந்து வருவாராக!



Sri E. Krishna Iyer, Hon. Secretary of The Madras State Sangita Nataka Sangam at the Opening of the 2nd All Madras Folk Dance Festival in the City by Sri K. Kamraj Nadar, Chief Minister in May 1957



Sri E. Krishna Iyer (sitting 4th from the left) among a group of artistes of the 2nd All Madras Folk Dance Festival in the City in May 1957



Sri E. Krishna Iyer at the Public function presided over by Sri C. Subramaniam, Minister for Finance, to felicitate him on his Shashtiabdapurthi at Vani Mahal on 8th Aug. 1957.

Presentation of a Shield of Honour to Sri E. Krishna Iyer on his Shashtiabdapurthi by Sri C. Subramaniam on behalf of the public on 8th Aug. 1957

ஸ்ரீ கிருஷ்ணய்யரின் தெய்வத் தொண்டு

By

பித்துக்குளி முருகதாஸ்ஜி

தாசனுக்கு இளம் வயதாயிருந்தபோது நடந்ததோர் நிகழ்ச்சி; கண்டதோர் காக்ஷி. கோவை இராஜ வீதியில் பிரம்மஞான சங்கத்தில் ஒரு பரதநாட்டியக் கச்சேரி நடைபெறுகின்றது என்று கேள்விப்பட்டோம். நானும் எனது சகாக்களும், பள்ளிக் கூடத்திலிருந்து ஓடினோம். அங்கு எள்ளுவிழ இடமில்லை என்னுமாறு ஒரே மக்கள் கூட்டமாயிருந்தது. நாங்கள் சிறுபிள்ளைகளா யிருந்தமையால் நெக்கித் தள்ளிக் கொண்டு எப்படியோ முன்னே போய்விட்டோம்.

மேடையில் சுமார் 30 வயதுத் தோற்றமுள்ள மங்கை! அழகு மிகுந்த வசீகர மாது! அலாரிப்பு முதல் வர்ணம்வரை ஆடி, சில பதங்களுக்கு தெளிவான முகபாவத் துடன் அபிநயம் பிடித்தார். தில்லானாவும் சிற்பச் சிலைகள் உயிரெடுத்து ஆடுவது போல் எழில் நிறைந்திருந்தது.

பின்னுமொரு நடனம் அசாதாரணமாயிருந்தது. சிறிது தண்ணீர் கொண்ட தோர் தாம்பாளம் பக்கத்தில் கவிழ்த்திவைத்ததோர் மண்குடம். அக்குடத்தின் மேல் சூரிய சந்திர நக்ஷத்திராதிகள் வரையப்பட்டிருந்தன. நடன மாது, பரதநாட்டியத் தீர்மானத்துடன், தாம்பாளத்தின் வரம்புகளில் குதித்துக் கால்களை வைத்து, தாளஜதி களுக்கேற்ப வின்யாசமாய்த் தாம்பாளத்தை அசைத்து ஆடினார். மற்றுமொரு தீர்மா னத்தோடு பானை மேல் தாவினார். பலவித நிலைகளோடு ஜதிக்குத் தக்கவாறு ஆடினார். நடராஜப் பெருமானது பல நடன நிலைகளைக் காட்டுவித்தார் பாட்டிலிருந் தும், நாட்டிய சமிக்ஞைகளிலிருந்தும் அது 'அண்டகோள சிருஷ்டி நடனம்' என்று ஒருவாறு புரிந்தது. "ஜலம் என்ற ஆதிவஸ்துவைச் சிருஷ்டித்தேன்; அதில் சக்தியைப் புகுத்தினேன்; மற்ற அண்டகோளங்களை உருவாக்கினேன்; எனது சிருஷ்டியைக் கண்டு ஆனந்திக்கிறேன்: அதை ஆசீர்வதிக்கிறேன்." இதுவே அந்த நடனத்தின் கருத்து. ஒரு பக்கம் அழகுணர்ச்சியுடனும், மறுபக்கம் பக்தி பரவசத்துடனும் அந்த அரிய நடனத்தைக் கண்டு கரைகாணா மகிழ்ச்சியடைந்தோம். மொத்தத்தில் நடனக் கச்சேரி முழுதும் பரத சாஸ்திர முறையில் அற்புதமாயிருந்தது. மக்கள் அதனை நன்கு அனுபவித்தார்கள் என்பதை, அவர்கள் அவ்வப்போது கொடுத்த கரகோஷம் மெய் பித்தது.

நடனம் முடிந்ததும் பிரம்மஞான சங்கக் காரியதரிசி வந்தனோபசாரம் செய்த போது பின்வருமாறு கூறினார்:—

"நமது மதிப்புக்குரிய ஸ்ரீ. ஈ. கிருஷ்ணய்யர் சங்கீத பரதநாட்டியக் கலை களைத் தமிழ்நாடெங்கும் பரப்பும் ஆர்வத்தோடு சுற்றுப்பிரயாணம் செய்கிறார். அவ ரது அற்புதமான நாட்டியத்தையும் பாடல்களையும் கண்டு கேட்டு ஆனந்தத்தில் மூழ்கி யிருக்கிறீர்கள்........."

இதைக் கேட்டதும் நாங்கள் திகைத்துவிட்டோம். காரியதரிசிக்குப் பைத் தியமா? ஆடிய பெண்மணியைக் கிருஷ்ண அய்யர் என்கிறாரே என்று வியந்தோம். ஆனால் சிறிது நேரத்தில் வேஷத்தை கலைத்துவிட்டு வந்து நின்ற கிருஷ்ணய்யரையே நேரில் பார்த்தோம். ஐயம் தெளியப் பெற்றோம்.

ஸ்ரீ கிருஷ்ணய்யர், தமது அரும்பெரும் முயற்சியால் நாட்டியக் கலைக்குப் புத்துயிர் கொடுத்து வளர்த்தார். அவர் அவ்வளவு தீவிரமாகப் பிரசாரம் செய்திராவிட்டால் பரதநாட்டியம் பரத்தையரின் கூத்தாகவே இழிவு படுத்தப்பட்டு நசித்துப் போயிருக்கும்.

என்னைப் போன்ற தாசர்கள் நடனத்தைப் புகழ்வது என்றால் அது தெய்வீகக் கலை என்ற ஒரு காரணத்தாலேயேதான். சிவபெருமானே நடராஜர் என்று போற்றப்படுகிறார் அல்லவா? அத்தகைய தெய்வீகக் கலையைத் தாழ்மையினின்றும், கை தூக்கி, மிக உயரிய நிலைக்குக் கொண்டுவந்த பெரியார் ஸ்ரீ கிருஷ்ணய்யர். கலையழகுணர்ச்சியும், தெய்வபக்தியும் பொருந்திய மகான். அத்துடன் தேச பக்தராகவும் திகழ்கிறார். அவர் பல்லாண்டு வாழ்ந்து பரதநாட்டியக் கலைக்கும் இசைக்கும், தேசத்துக்கும், இன்னும் தொண்டுபுரிவாராக என்று எல்லாம் வல்ல முருகப் பெருமானைப் பிரார்த்திக்கிறேன்.

பல்லாண்டு வாழியவே!

ஸ்ரீரஞ்சனி

நாட்டின் விடுதலையில் நற்பங்கு கொண்டபின்னர்
    'நாட்டிய' விடுதலையில் நாட்டமும் கொண்டிட்டார்!
'நாட்டியக் கலையுடனே நற்கலைகள் யாவுமிந்த
    நாட்டினிலே தழைத்தோங்க நாள் முழுதும் உழைத்திட்டார்!
பழுதின்றி முன்னேறிப் பலகலையும் வாழ்ந்திடவே
    எழுதிட்டார் மதிப்புரைகள் 'இசைத்தேனீ' எனும்பெயரில்!
வசையில்லை வாழ்த்தில்லை வரம்புக்குள் எழுதிடுவார்!
    இசைவாணர் பலரும் புகழ் எய்திடவே ஊக்கிடுவார்!
தென்னாட்டின் கலைபலவும் திசையெங்கும் பரப்பியவர்
    இந்நாட்டில் எவருண்டு ஈ. கிருஷ்ணய்யர் போலவே!
நாடகமும், நாட்டியமும், நாதசுரக் கலைஞருடன்
    பாடகரின் உலகமதும் பாராட்டும் அறிஞரிவர்!
நாடறிந்தும் அடக்கமுடன் நாளெல்லாம் சேவையென
    பாடுபடும் பண்பாளர் பல்லாண்டு வாழியவே!

REPORT OF THE PUBLIC MEETING

Held on the 8th August 1957 at Vani Mahal

to felicitate

Sri E. KRISHNA IYER on his 61st Birthday

A public meeting was held on Thursday the 8th August, 1957 at 6-30 P. M. at "Vani Mahal", Thyagarayanagar, Madras to felicitate Sri E. Krishna Iyer on his 61st birthday and to honour him for his services and sacrifices for over 30 years for national freedom, civic welfare and development of art and culture. The hall was packed to capacity with the elite of the city including distinguished men and women from various walks of life, politicians and civic leaders, journalists and scholars, musicians and dancers, connoisseurs and critics of art. The Hon'ble Sri C. Subramaniam, Finance Minister to the Government of Madras, presided.

DISTINGUISHED SON OF INDIA

After prayer, Diwan Bahadur Sri **K. S. Ramaswamy Sastriar**, the respected octogenarian and Chairman of the Shashtiabdapurthi Celebrations Committee, extended a warm welcome to the president and all others assembled there. He began by saying that he was deeply touched by the spontaniety and warmth of feeling of love, appreciation and gratitude of the public towards Sri Krishna Iyer a distinguished son of India.

In the course of his address, Sri Sastriar briefly recalled the varied public activities of Sri Krishna Iyer and admired his versatality as a Lawyer, as a Congress Sathyagrahi as a model City Father as a journalist and as a social worker.

Above all, Sri Sastriar emphasised, Sri Krishna Iyer was an artiste and art-worker to his finger tips ; and revival and development of music, dance and drama were the master-passions of his life. The speaker referred to his pleasant experience of having seen Sri E. Krishna Iyer in the 1920s dressed as a charming young woman and expounding classical Bharata Natya in a chaste and graceful manner at the Suguna Vilasa Sabha, after having learnt it well from the great Natyacharya Melatur Natesa Iyer. The speaker explained, how Sri Krishna Iyer by his own dancing and propaganda and also by a bitter fight against the anti-nautch party leaders, rescued Bharata Natya from oblivion and social prejudice and remarked, that if to-day we had that great classical art in a rejuvenated condition for us to talk about, it was all due to the pioneering work of Sri Krishna Iyer.

Continuing, Sri Sastriar referred to Sri E. Krishna Iyer's work as one of the founders and pillars of the Music Academy in its early days and paid a tribute to him for his invaluable services also in reviving the great Bhagavata Mela dance-drama art and the numerous forgotten folk arts of South India.

RESERVOIR OF ENTHUSIASM AND ENERGY

The Hon'ble Sri Justice A. S. P. Iyer speaking next with an engaging fund of humour, referred to Sri Krishna Iyer's sacrifice of his lucrative practice at Bar for the fight for political freedom and for the revival of the Fine Arts. Mere political freedom, the speaker pointed out, would not be of any value without developing our ancient arts and culture.

He admired also Sri Krishna Iyer as a reservoir of enthusiasm and energy and as one with single minded devotion to the causes he espoused, even at the risk of self-effacement. The speaker recalled Sri E. Krishna Iyer's pioneering efforts to take Bharata Natya out of the hands of the Devadasis, to break the social prejudices against it and to pave the way for its cultivation by respectable ladies. He also added that the rejuvenation of Bharata Natya was

due to the noble efforts of Sri E. Krishna Iyer, Srimathi Balasaraswathi and Smt. Rukmini Arundale and that but for their work there would have been no art of Bharata Natya in the post-independence age.

He hoped also that Sri E. Krishna Iyer's present work for the revival of folk arts would not lessen his interest in Bharata Natya, his first love, and concluded by saying that selfless men like Sri E. Krishna Iyer were an asset to the country and deserved all recognition and honour.

ART AND DEMOCRACY

Sri K. V. Jagannathan, *Editor of the Kalaimagal,* in his characteristic literary flair then spoke of the development of art in relation to democracy, and struck the note, that no art could survive without the broad-based appreciation and support of the common folk. He greatly admired Sri Krishna Iyer, he said, for having realised that truth before and after the dawn of independence. It was a marvel, he added, to see Sri Krishna Iyer, rediscovering and revealing to the public one after another our forgotten arts, first Bharata Natya then Bhagavata Mela and then the folk arts.

Let the experts of Bharata Natya talk of spiritualism in that art, Sri Jagannathan said, but he for one, could not find that kind of spiritualism and ecstacy in Bharata Natya, which every one got spontaneously on seeing the Kavadi dance dedicated to Lord Muruga and Tamil Nad would remain ever grateful to Sri Krishna Iyer, for his endless discovery of folk dances and the Kavadi as a great dance in particular.

Sri Jagannathan paid also a glowing tribute to Sri Krishna Iyer's proved capacity, enthusiasm and efficiency for organisational work in art and other fields, and instanced the huge success of the two folk dance festivals which Sri Iyer organised single handed, as the Secretary of the Madras State Sangita Nataka Sangam.

TREMENDOUS WORKER

Smt. Rukmini Devi, *Director of Kalakshetra and Chairman of the Madras State Sangita Nataka Sangam,* spoke next. She said that she knew Sri Krishna Iyer for a long time and that in his early days he was not only a lawyer but also a politician working for the country's freedom. She expressed herself as being grateful to Sri Krishna Iyer for having given valuable advice and help, when she herself wanted to learn dancing, and added that he was not only keen on his own work as an artiste but was also greatly interested in others learning the art. It was his nature, she remarked, to be enthusiastic in music, in Bharata Natya and in the folk arts. He was always thinking about something new, something wonderful ; and when others were only hearing and talking about something, he liked to go and find out new things for himself. She went on to say that for the last two years Sri Krishna Iyer had been working with her as Honorary secretary of the Madras State Sangita Nataka Sangam and that it was the first time that they really worked together. She could not but admire the tremendous way in which he worked for the Sangam and was extremely thankful for him for it. Continuing she said, she was against the daughters and grand-daughters of high-placed persons taking to Bharata Natya lightly and exhibiting lifeless movements in the name of classical art, that she was sorry that quantity instead of quality held the reins of art today and that the time had come to save the temple of Bharata Natya from the hands of laymen. She knew that Sri Krishna Iyer too believed in the maintenance of high standards in music and dance, and she hoped that he would willingly join her efforts in the revival of quality in the art.

It was also her feeling she added, that folk arts were not suitable for the stage and that they should be better developed and enjoyed in their natural surroundings.

E. KRISHNA IYER & BHARATA NATYA IN BARODA

Professor P. Sambamurthi, *Head of the Department of Music in the Madras University,* addressed the assembly next. He testified to the valuable part played by Sri E. Krishna Iyer along with him in the 1927 All India Music Conference at Madras and in the birth and growth of the Music Academy, later as its offshoot. He paid a glowing tribute to Sri Krishna Iyer as one who had dedicated himself, heart and soul, for the development of classical music and dance and also of the Folk Arts of South India and added that he would like all people to realise the value and importance of the folk arts as the foundation for classical arts. He envied the Baroda University for the high place that it had given to Bharata Natya and utilised the services of Sri Krishna Iyer to help it in developing the art. The professor appealed to all art lovers in general and to the Ministers, educationalists and philanthrophists in particular to include the study of Bharata Natya also in the University curriculum. He urged that the Madras University should not lag behind in that matter.

A TRUE FRIEND OF ALL ARTISTES

Sangita Kalanidhi Maharajapuram Viswanatha Iyer, speaking next said, that as one who had lived a full life in the music world, he came forward voluntarily to honour Sri E. Krishna Iyer not only by speaking but also by giving a free performance that day. That was because, he emphasised, the service done by Sri Krishna Iyer in shaping art and artistes in the music world could not be expressed in words. Sri Krishna Iyer, Sri Viswanatha Iyer added, brought musicians of various schools and styles on the same platform and treated them with respect and impartiality. He praised the good points of their art and boldly but courteously pointed out also the points for improvement. If all musicians and representatives of music sabhas, dancers and dance teachers had mustered strong there to honour Sri E. Krishna Iyer that day, it was becuase he was a true friend of all artistes, who made them realise what they were and guided them to rise up to lofty heights in their art, by his courteous and constructive criticisms.

E. KRISHNA IYER AS A JOURNALIST

Sri A. G. Venkatachari, *Assistant Editor of the "Dhinamani",* following next, said, that he would refer to some points that had not been dealt with in detail so far. Proceeding he explained how he came into contact with Sri E. Krishna Iyer as a journalist when he was the Editor of the "New Age" in 1934 and the Editor of the "Free Press" Madras in 1943-45. He found him to be a strong fighter for ideals weilding a powerful pen. There was a time, he remarked, when several readers subscribed to the "Free Press" also in addition to the 'Hindu' to read Sri E. Krishna Iyer's editorials. He was a model journalist to all of them, Mr. Venkatachari added and they could not but admire him for his supreme sacrifice of his own living, by leaving the "Free Press" in vindication of his high ideals.

As an art critic, the speaker said, Sri E. Krishna Iyer was well known for his frank, and impartial views expressed in courteous language, that he would not have any favouritism in the art world and that he showed a fatherly interest in all promising artistes and made constructive criticisms for their improvement. When a certain level was reached, he weighed artistes according to higher standards. Many danseuses might not be grateful to him as they could not see beyond their noses, in the dance art.

As councillor of the Madras Corporation for ten years, Sri Venkatachari went on to say, Sri E. Krishna Iyer was a model City Father. It was to him that Mylapore owed its improved roads and sanitation, water supply and a well-planned and well-constructed model cemetery. As a fighter for national freedom, Sri E. Krishna Iyer's sacrifices were enormous. He roused the masses by his singing of Bharathi's songs in a spirited manner. In the boycott of Simon Commission and in the Salt Satyagraha, his courage and services were unique and his sufferings great.

BANNER OF ART CARRIED BEYOND TAMIL NAD

Rajah Sir M. A. Muthiah Chettiar of Chettinad, addressing the assembly next, said, that he rushed to the platform to refer to one aspect of Sri E. Krishna Iyer's work that had not been touched by other speakers. It was his spreading of the message and glory of the arts of Tamil Nad and carrying their banner aloft, not only in South India but also to other places like North India and Ceylon beyond the boundaries of Tamil Nad. This was done by Sri E. Krishna Iyer in both the fields of music and dance and by Sri Sambamurthi in the field of music and music instruments. Sri Chettiar admired the devoted manner in which Sri E. Krishna Iyer brought the Kavadi dance in particular to the forefront and his courage and self-confidence with which he took it as far as Delhi and got great appreciation for it.

He paid a tribute to Sri E. Krishna Iyer as a noble soul above caste and creed and as a cementing and unifying force in the art field of Madras and said, he respected Sri E. Krishna Iyer greatly for the frankness and honesty of his views on art and the courteous and constructive manner in which he expressed them. He concluded by praising Sri E. Krishna Iyer's achievements as the Hon. Secretary of the Madras State Sangita Nataka Sangam and thanked the Government for having taken up the cause of forgotten arts.

CORPORATION'S FELICITATIONS

Sri K. N. Srinivasan, *Mayor of Madras*, rising next, said that he had come there to discharge the duty entrusted to him as the Mayor of Madras, to communicate in person a resolution passed by the Council of the Madras Corporation 48 hours earliar, felicitating Sri E. Krishna Iyer on his 61st birthday. He then read out the resolution as given in another page in the souvenir. He added, that on his own behalf he offered felicitations to Sri E. Krishna Iyer, and paid a tribute to him for his invaluable services for the civic improvement of Mylapore, his division and for the City in general. He concluded by wishing long life and happiness for Sri E. Krishna Iyer on his own behalf and on behalf of the members of the Corporation Council.

VALOUR AND ART

Sri M. P. Sivagnana Gramaniar, *Leader of the Tamil Arasu Kazhagam*, rising admidst cheers as the last to speak, recalled his earlier days, when he served as a humble member of the huge volunteer corps under the Vice-Captaincy of Sri E. Krishna Iyer in the Madras session of the National Congress in 1927 and again as a volunteer in the procession captained by Sri Iyer to boycott the Simon Commission in 1929. Continuing Sri Gramaniar said, that Sri Iyer was wedded as much to politics as to the arts all through his life, that he had seen Sri Iyer marching in the streets along with Prakasam and Durga Bai carrying placards and singing Bharathi's songs, receiving police lathi charges, and bleeding in the streets, leading, the Satyagraha campaign and suffering jail life.

He would safely say, Sri Gramaniar added, that Sri Iyer would have risen to be a Minister in the pre-independence days but for his devotion to art. There was an unreasonable notion in those days, Sri Gramaniar sarcastically remarked, that those who were wedded to high arts should not be assigned to high political posts. All the same, Sri Krishna Iyer sacrificed his lucrative profession for politcal fight for freedom and refused to sacrifice his service to art for the sake of high positions in politics. When India got Swaraj, Sri Iyer sacrificed political prospects to serve the arts exclusively. Continuing, the speaker said that Sri Iyer's whole life proved the traditional Tamil saying that Art induced valour, and that his current pre-occupation with the revival of folk arts was also according to the Tamil tradition, that service to art was real service to God and that art divested of mass interest, would die out. Sri Gramaniar feelingly concluded by saying, " We Tamilians enthusiastically welcome God, only if he comes in the form of Nataraja the Cosmic Dancer and Sri E. Krishna Iyer will be adored by all Tamilians for his valour and art. "

PRESENTATION OF ADDRESS & SHIELD OF HONOUR

After the speeches were over, **Sri Y. G. Parthasarathy** (of The United Amateurs) on behalf of the Celebrations Committee read out the numerous messages which had been received from eminent persons, the list of donors who had contributed to the expenses of the celebrations and the names of the distinguished writers who had contributed articles to the Souvenir. (All these are given in other pages.)

Sri Krishnappa read out the address of felicitations prepared by the Celebrations Committee on behalf of the public and presented it to Sri Krishna Iyer.

A beautiful Tamil poem specially composed for the occasion by the well-known Namakkal Kavi Ramalingam Pillai, depicting the true facts of Sri Krishna Iyer's life and activities and euologising him for them, was sung by Sangita Vidwan Sri Kannan and presented to Sri Iyer admidst cheers.

Sri C. Subramaniam then presented on behalf of the Celebrations Committee and the public, to Sri Krishna Iyer, a beautiful Shield of Honour containing a list of the varied public activities of Sri Iyer briefly inscribed in ornamental silver plates affixed to the shield.

PRESIDENT'S ADDRESS

He then delivered his presidential address. At the outset, he recalled his first contact with Sri Krishna Iyer in Vellore jail, when Sri Iyer was conducting music classes and teaching Bharathi songs emotionally to his jail mates,including the late Muthuranga Mudaliar and A. Vaidyanatha Iyer, though he, the speaker himself, ran away from the music classes! Continuing, the Minister observed, that alien rule had ruined people both politically and aesthetically, that Sri Krishna Iyer sacrificed his all both in the freedom struggle and in the struggle for the survival of our precious arts. Sri Iyer sowed the seeds with great foresight far in advance of independence and saw the trees shooting up lusciously in his own life time. After independence, the political struggle had given place to economic struggle. The struggle for revival of arts to their classical glory had fallen into the hands of the State. No wonder the Madras State Sangita Nataka Sangam had rightly chosen Sri E. Krishna Iyer of great qualifications and vast experience, as its secretary to nurture the trees that he himself had planted during the fight for independence. Sri Iyer had worked throughout his life with a spirit of self-less sacrifice for the cause that he had chosen. He deserved all recognition and honour and the Minister would wish the younger generation to emulate the spirit of Sri Krishna Iyer.

OTHER PRESENTATIONS

After the president's address, various individuals and representatives of institutions came up on the platform one by one and profusely garlanded Sri E. Krishna Iyer and presented him with tokens of their appreciation of his services.

Sri R. Parthasarathy, *Director of the Govt. Khadi Department*, presented him with a khadi silk shawl on behalf of himself, the Government and Khadi lovers, saying that it was a token of their appreciation for Sri E. Krishna Iyer for his habitual wear of Khadi.

Vidwan Mudikondan Venkatarama Iyer, on behalf of the Music Academy, garlanded Sri Krishna Iyer and spoke a few words in appreciation of his great services to that institution and to music and musicians in general.

Natyakalakesari Vazhuvur Ramaiah Pillai presented a purse of Rs. 60/- and paid glowing tribute to Sri E. Krishna Iyer as an invaluable asset to the dance art.

Srimathi Ellammal of Trichy, a famous singer of "Lavani" folk song, moved the audience deeply, when she presented an ornamental silver plate, as a token of gratitude of all folk dance artistes for the inestimable services of Sri E. Krishna Iyer in reviving the forgotten folk arts.

Sri K. Subramaniam, *Film Director,* presented a suit case, and Nadaswaram Vidwan Sri Tiruvengadu Subramania Pillai a sum of Rs. 25/-. The representatives of some of the Music Sabhas also presented garlands.

E. KRISHNA IYER'S REPLY TO FELICITATIONS

Sri E. Krishna Iyer, replying to the felicitations, thanked the Celebrations Committee for having organised the function, the president and speakers for their kind sentiments towards him and all others who took part in honouring him. He expressed himself as deeply moved by the wealth, warmth and spontaniety of their love and regard for him. Continuing he said, that it was his inborn urge to bring out the glories of India's art and culture that made him what he was and that, if one great poet Subramania Bharathi through his songs drew him to politics, another great poet Tagore brought him back to concentrate on art. In his work and fight for the revival of Bharata Natya, Sri Krishna Iyer added, he was backed up by a galaxy of great men and he would first pay his homage to them. Proceeding further he remarked, he had no regrets in life for the choice of the causes that he espoused, as he was convinced that art and culture were as important as any other factor in national life, since the former contributed to the refinement and spiritual regeneration of humanity. Sustained field work, he considered, was essential to promote worthy causes, as any amount of knowledge by itself would not bring in results and hence all the other aspects of his life were only supplementary to his field work. He concluded by thanking God for having made him a humble instrument for public good and hoped that he would be able to continue his work as before with the encouragement and blessings of the public and their leaders.

VOTE OF THANKS

Sri Akoor Ananthachariar, *Secretary of the Committee,* proposed a vote of thanks to all those who contributed to the success of the function. He said that as the arrangements for the function were begun rather late, more people who wanted to take part in it could not do so. He thanked the Corporation of Madras in particular for its felicitations to Sri Krishna Iyer, all the donors for their contributions towards the expenses of the celebrations, all the distinguished persons who contributed messages and articles for the Souvenir and the Press for having given due publicity to the celebrations. He explained also the reasons why the souvenir could not be presented on that day itself and added that the Bharathi Sangam had resolved to felicitate and honour Sri Krishna Iyer on the 12th September and the Souvenir would be presented on that occasion.

MAHARAJAPURAM VISWANATHA IYER'S MUSIC

The function was followed by a delightful music performance given by Vidwan Maharajapuram Viswanatha Iyer accompanied by Vidwan R. K. Venkatrama Sastri on the violin and Vidwan Nagerkoil Ganesan on the Mridangam. Perhaps out of his genuine love and regard for Sri Krishna Iyer, Sri Viswanatha Iyer sang out of his heart and rose to superb heights in his ragas and kritis and in his closing ragamalika in particular.

DONORS.

Donations contributed by the following ladies and gentlemen, to help the committee to meet the expenses of the Shashtiabdapurthi Celebrations, are gratefully acknowledged.

1. Rajah Sir M. A. Muthiah Chettiar of Chettinad
2. Sri S. S. Vasan
3. Sir C. P. Ramaswamy Iyer
4. Chief Justice Sri P. V. Rajamannar
5. Dr. U. Krishna Rao
6. Smt. Rukmini Devi
7. Sri M. Patanjali Sastri
8. Sir M. Venkatasubba Rao
9. Justice Sri A. S. P. Iyer
10. Sri A. V. Meiyappa Chettiar
11. Sri T. M. Narayanaswamy Pillai
12. Sri Rajendran, *Son of Kalki*
13. Namakkal Kavi Ramalingam Pillai
14. Prof. P. Sambamurthi
15. Sri K. V. Krishnaswamy Iyer
16. Sri M. Subbaraya Iyer
17. Sri K. Chandrasekharan
18. Dr. Charles Fabri, *Art Critic, 'The Statesman', Delhi*
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28. Sri T. K. Mahalingam Pillai & Sri A. T. Govindaraja Pillai of *Sri Raja Rajeswari Bharata Natya Kala Mandir, Bombay*
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38. Sri Sikkil Ramaswamy Pillai, *Bharata Natya Vidwan, Delhi*
39. Kumari Nirmala Viswanathan, *Danseuse, T.Nagar*
40. Kumari Vijayalakshmi, *Danseuse, Mylapore*
41. Kumari Padmalochani, *Danseuse, Bangalore*
42. Sri A. S. Mani Iyer, *Bommalattam, Kumbakonam*
43. Sri S. V. Sundaram, *Kavadi Dancer, Madurai*
44. Sri T. A. R. M. Ramachandra Rao, *Poikal Kudirai Attam, Tanjore*
45. Sri T. C. Sundaramurthi, *Poikal Kudirai Attam, Bangalore*
46. Sri Pithukuli Murugadas, *Coimbatore*
47. Sri S. V. Venugopal, *Hindustan Levers, Calcutta*
48. Sri R. Rangachari, *Chief Administrative Officer, Neiveli Project*
49. Sri Y. Mahalinga Sastri, *Mayavaram*
50. Sri P. Veeraraghavan & Sri P. Subramaniam
51. Sri K. Venkatarama Iyer, *Teacher, Pathamadai*
52. Kumaris Vasanthalakshmi & Srimani *Danseuses, Madras*
53. Sri Akoor Ananthachariar

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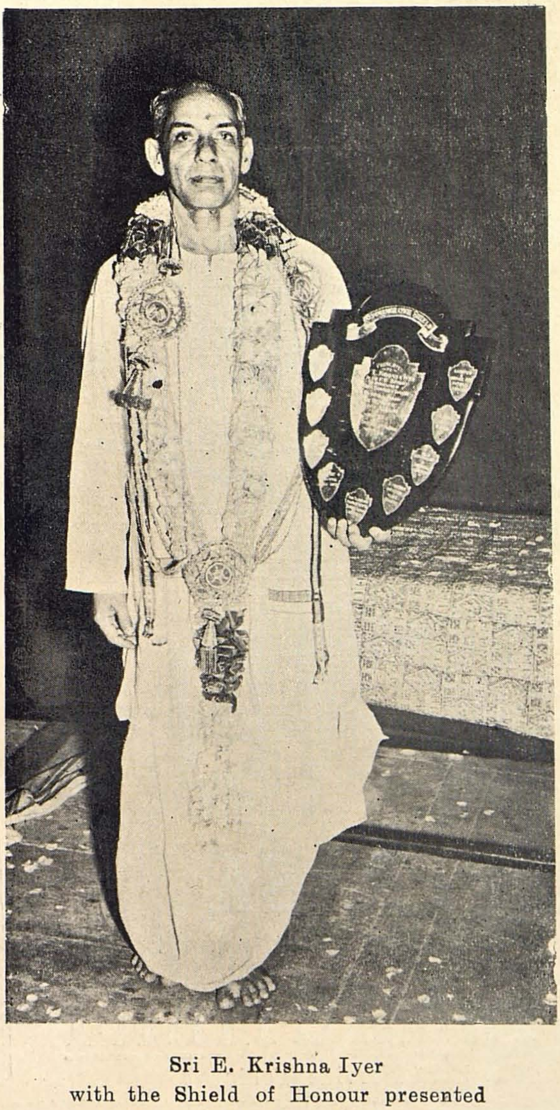

Sri E. Krishna Iyer
with the Shield of Honour presented
to him on his Shashtiabdapurthi
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